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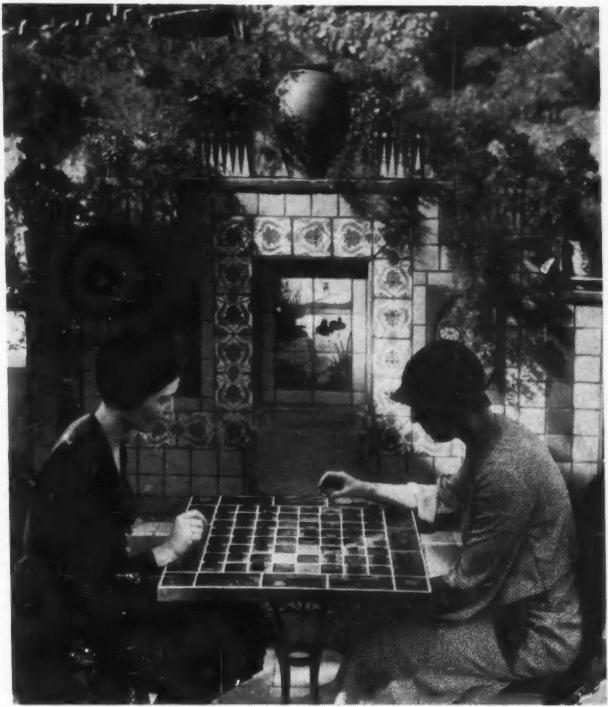
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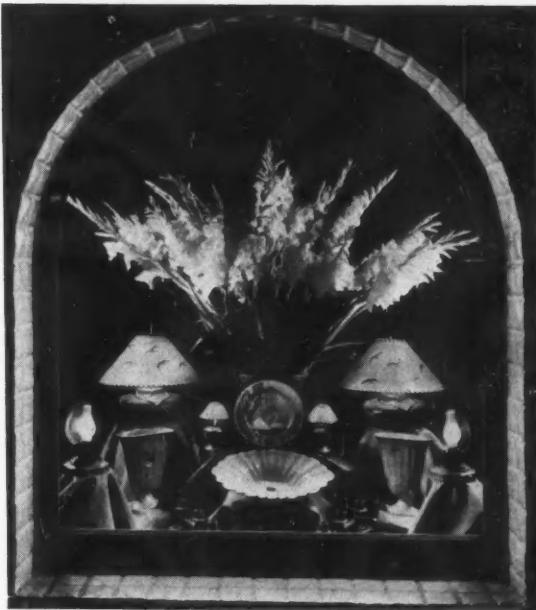
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Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SIX CREATIVE FAITHS, an historic outline of literary men's philosophies of life, is the base of six lectures given by Paul Jordan Smith at the Beaux Arts Auditorium, Los Angeles, California, and sponsored by the Los Angeles Forum. The dates and subjects are:

Dec. 14, The Monastic Outlook, Haeckel and Hardy.

Dec. 21, The Cynic's View, Dean Swift and Aldous Huxley.

Dec. 28, The Heretical Outlook, Samuel Butler.

Jan. 4, Mystics of This Century and the Last, William Blake and Arthur Machen.

Jan. 11, Modern Psychology in the Modern Novel.

Jan. 18, The Philosophy of Goethe's Faust.

WORLD NEWS AND CURRENT VIEWS, treated entertainingly, are offered in a series of talks given by Miss Lillian M. Phillips on Friday mornings at the Fairmont Hotel, San Francisco, California.

THE LECTURE COURSE ON CURRENT TOPICS is continued for the season at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. The programs for the month are:

Jan. 16, Sir Frederick Whyte, "Asia in the Twentieth Century".

Jan. 23, George E. Vincent, "As Others See Us".

Jan. 30, William Henry Chamberlin, "The Balance Sheet of the Five Year Plan".

PACIFIC GEOGRAPHIC SOCIETY announces a "Globe-Trotter Series", which consists of ten presentations of famous explorers and scientists. The programs will be combinations of speaker, motion pictures and musical programs of the respective countries. The programs are presented at the Civic Auditorium, Pasadena, on Friday evenings, and at the Philharmonic Auditorium, Los Angeles, on Saturday evenings. The subjects, locations and dates are:

Jan. 6, Pasadena; Jan. 7, Los Angeles; Clyde Fisher, "Universal Geography".

Jan. 27, Pasadena; Jan. 28, Los Angeles; Fr. Bernard Hubbard, "Through Fire and Ice".

Feb. 17, Pasadena; Feb. 18, Los Angeles; Stuart Chase, "Mexico".

March 10, Pasadena; March 11, Los Angeles; Robert Shipee, "Wings Over Peru".

March 31, Pasadena; April 1, Los Angeles; Richard St. Barbe Baker, "Maori Land and South Seas".

April 21, Pasadena; April 22, Los Angeles; Gregory Mason, "Columbus Came Late".

May 5, Pasadena; May 6, Los Angeles; Upton Close, "The Pacific Era Arrives".

ALINE BARRETT GREENWOOD, in returning to California to give her schedule of Current Reviews, is heard on Thursday mornings at the Fairmont Hotel, San Francisco; on the third Wednesday mornings at the Shakespeare Clubhouse, Pasadena, and on the third Thursday at the Ambassador Hotel, Los Angeles.

THE LOS ANGELES FORUM continues the series of lectures at the Philharmonic Auditorium, Los Angeles, California, with these speakers:

Dec. 19, Lewis Browne, "Are the Dark Ages Returning?"

Jan. 23, Frank Lloyd Wright, "My Life and Work".

THE CALIFORNIA STATE DIVISION of the American Association of University Women has organized a group, known as the Recent Graduate section. The San Francisco Bay branch announces the chairman of the new section is Mrs. C. E. Smith.

NORTH AMERICAN CONFERENCE ON CHURCH ARCHITECTURE will be held at the Stevens Hotel, Chicago, February 23, 24 and 25, simultaneously with the Christian Herald annual exhibit of Ecclesiastical Architecture. The program will include discussions of significant aspects and trends of present-day church design, a forecast of American church building, a discussion of church modernization, the modern development of historic styles in church design, and the relationship of church building to city planning.

ALPHA ALPHA GAMMA is the only Women's National Honorary Architectural Fraternity and was organized ten years ago by an active group of women interested in architecture and the allied arts. Lois Dilworth is the National Secretary.

CALIFORNIA ARTS & ARCHITECTURE—Vol. 42, No. 4—Published monthly at 627 South Carondelet Street, Los Angeles, California, by Western States Publishing Company, Inc. Yearly subscription price, \$3.00. Entered as second-class matter April 1, 1929, at the post office, Los Angeles, California, under the act of March 3, 1879.

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The office for these activities is at "The Kitchen," near the new school for "Sculpture as Allied with Architecture," in Atelier Center, 184 East California Street, Pasadena, California. Life Class at Stickney; Design, at Winfield Pottery, Pasadena.

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TOURNAMENT OF ROSES PARADE is held January 2 at Pasadena, California. This is the forty-fourth anniversary of the pageant and is marked by an unusual number of entries, floats, decorated automobiles and equestrians. The coronation of the Queen of the Tournament, Miss Dorothy Edwards, precedes the opening of the ball, the night of December 28, at the Civic Auditorium.

SEVEN POETRY READINGS by Beatrice Irwin, A. A., are announced, opening December 1, continuing fortnightly, at the home of Mrs. Montgomery Rice, 20 Berkeley Square, Los Angeles. Selections from the literature of America, India, France, Persia, China, Japan, Greece, Egypt, England.

SOCIETY OF CALIFORNIA PIONEERS is selecting the most typical California "ghost town" for submission to James G. Swinnerton as the subject for the painting he will make as a gift to the organization.

DR. GEORGE ELLERY HALE, founder and director emeritus of the Mount Wilson Observatory, Pasadena, California, has been awarded the Sir Godfrey Copley medal by the Royal Society of Great Britain. Dr. Hale's discovery of the magnetic fields in sun-spots, said by astronomers to be "the most vital thing accomplished in solar astronomy in 300 years" inspired the award.

INSTITUTE OF INTERNATIONAL RELATIONS is held, December 11-16, at the Mission Inn, Riverside, California, and the executive committee announces that the annual conference will hereafter be known as the Institute of World Affairs. Dr. Charles E. Martin of the University of Washington is director of the 1932 institute program. Current conditions, events, and problems affecting various countries are presented in study sessions, round tables and lectures.

DEL MONTE is not only marked by a succession of sports but can offer all types of sport in season and out. As to golf, within a three-mile radius of the hotel are five championship courses. Perhaps the most notable is Pebble Beach, then Cypress Point, Del Monte, the Monterey Peninsula Country Club courses, and Pacific Grove's fine municipal course. For tennis Del Monte offers eleven courts. The open-air Roman Plunge, with heated salt water, is open the year round, while miles of sandy beaches are available for surf and sun bathing. Preliminary polo opened in October and the real tournaments begin in January. Eric Tyrell-Martin, the 6 goal English player, is polo manager for the Del Monte Polo and Racing Association and has arranged a series of tournaments for high goal and low goal players. The annual Christmas and New Year events are for 12 goal and under teams.

MUSIC

THE PHILHARMONIC ORCHESTRA, conducted by Dr. Artur Rodzinski, continues the season of symphonic concerts at the Philharmonic Auditorium, Los Angeles, California. The symphony pairs are offered on Thursday evenings and on Friday afternoons, with the "popular" concerts on Sunday afternoons. The pairs for the month are given December 1-2, 29-30, and the Sunday concert, December 11. Several special programs are provided this month, December 7, 15 and 23. The Women's Committee of the Philharmonic Orchestra sponsors a series of four concerts for young people, the first one is given December 3. The remaining are presented March 14 and 18, and April 22. Dr. Henry Purmort Eames of Scripps College gives explanatory talks on the programs of these concerts.

MUNICIPAL SYMPHONY CONCERTS are given at the new War Memorial Opera House, San Francisco, California, and this year they replace the popular symphony concerts hitherto given by the Musical Association on Sunday afternoons. They are given on Saturday evenings, alternating with the regular symphony pairs given by the Musical Association on Friday afternoons and Saturday evenings. Issay Dobrowen, Alfred Herz and Bernardino Molinari are the conductors.

PRO MUSICA SOCIETY presents Florent Schmitt, French composer, at the first concert of the season, December 13, at the Veteran's Auditorium, San Francisco, California. Prominent San Francisco artists appear on the program. In a two-piano work Schmitt is assisted by Gunnar Johansen, in his piano quintet by Jascha Heifetz and Lajos Fenster, violinists, Romain Verney, violist, and William Dehe, cellist.

SAN FRANCISCO SYMPHONY ORCHESTRA enters the second half of the winter schedule under the direction of Alfred Hertz at the War Memorial Opera House, San Francisco, California. Mr. Hertz directs the pairs December 16 and is then followed in guest leadership by Bernardino Molinari. Young People's Symphony Concerts are also given at the Opera House and include one program, December 9, with two in January.

THE CHAMBER OPERA SINGERS appear at the Little Theater in the Palace of the Legion of Honor, San Francisco, under the direction of Ian Alexander. Gluck's "Orfeo" is the second production of the season, given December 10.

THE CHAPIN LITTLE SYMPHONY ORCHESTRA accompanies a series of operas in miniature presented by Bessie Irene Chapin in morning musicals at the Sala de Oro of the Biltmore Hotel, Los Angeles. The series opens December 6. There are twenty-five musicians in the orchestra and there is a mixed chorus of sixteen voices. Miss Chapin reads a synopsis of the story and the leading roles are sung in costume with dramatic action. The next opera given January 3, is Carpenter's "Louise".

THE LOS ANGELES ORATORIO SOCIETY has been reorganized and announces a presentation of "The Messiah", December 17, at the Philharmonic Auditorium, Los Angeles, California.

COLEMAN CHAMBER CONCERTS, organized and directed by Alice Coleman Batchelder, are given at the Community Playhouse, Pasadena, California. Four concerts of the season are yet to be given, one on Sunday afternoon at 3:30, January 15, the remainder on Sunday evenings at 8:15. The artists and the dates are: January 15, 3:30, The Brosa String Quartet. February 12, 8:15, The Bartlett-Frankel String Quartet. March 5, 8:15, The Roth String Quartet. April 9, 8:15, The London String Quartet.

THE LOS ANGELES CHAMBER MUSIC SOCIETY presents The Vertchamp String Quartet, with assisting artists, Mme. Ilse Rodzinski and Antonio Raimondi, January 18, at The Council House, Los Angeles, California. The personnel of the Quartet is Albert Vertchamp, first violin, Hans Whipple, second violin, Philip Kahgan, viola, and Constantin Bakaleinikoff, cello.

THE SYMPHONY QUARTET, sponsored by Issay Dobrowen, is taking its place among the musical organizations of San Francisco. The members are Naoum Blinder, concert master of the San Francisco Symphony Orchestra; Lajos Fenster, second violin; Jascha Weiss, viola, and William Dehe, cello.

PARLOW STRING QUARTET is being reorganized in San Francisco by Kathleen Parlow. She has selected from her former group Harvey Peterson, second violin, and Romain Verney, viola. The cellist is Kolya Leviene of Seattle, Washington.

THE ABAS STRING QUARTET, consisting of Nathan Abas, William Wolski, Nathan Firestone and Flori Gough Shorr plan a series of four concerts for the music lovers of San Francisco.

THE ORANGE COUNTY CIVIC MUSIC ASSOCIATION offers a series of programs to residents of Orange County this winter. Mrs. Fern Burford, Laguna Beach, California, is chairman of the committee of arrangements, and is assisted by Mrs. Ethel Dunshee, Miss Maudie Robertson, Mrs. Marie Thurston, Mrs. Roy M. Ropp and Mrs. Maude Test. The first concert is given at Santa Ana.



Mrs. Irene Denny, whose verve and vivacity is of peculiar advantage in her role of Play Director for the Nine O'Clock Players. This branch of the Assistance League opened the season with a production of "Alice in Wonderland", December 2 and 3, at the Wilshire-Ebell Theater, Los Angeles. Photograph from Curtis Biltmore Studio.

SHADOWS AND REALTIES

By ELLEN LEECH

JUST every now and then it seems necessary and right to prove that the genius of Shakespeare still lives. And occasionally the proof comes in strength and power. "Henry the Eighth" is returned to favor this month at the Community Playhouse, Pasadena, and the manner of the presentation is notable. This play is less frequently produced than most; it savors of the age, but it is not allowed to lag, to creep back into the past. Instead it is vitally young, modern touches are interwoven, not blatantly but intelligently. The details of costume and make-up are meticulously true to period, but the story moves and the dramatic mood of the play is sustained at a present-day tempo. There is color and pageantry, a dance interpretation, and all the while the vital, human intent of the dramatic action is stressed.

A TOTALLY different picture, but one that received small notice in Los Angeles although acclaimed elsewhere, is "I Am a Fugitive from a Chain Gang". It is an example of fine work both on the part of the director, Mervyn LeRoy, and the star, Paul Muni. In a sense it is melodramatic, but it provides real feeling. When a film can engage genuine sympathy, as well as hold the attention through hearing and seeing, it may be classed as a success.

THE cinema gains the greater footage in entertainment, at least in the West, in December. Even the Belasco Theater in Los Angeles lends itself to the shadow

show. But it selects a supreme example with which to make the digression. "Maedchen in Uniform" came to the Pacific Coast widely heralded and has proven its merits. But what is a fanfare of trumpets compared with the silvery clink from the box office? Unless this is in proportion, a wily producer will exclaim, "This is not what the people want!" Maybe not, time may not even tell; but, for the understanding, it is a beautiful, poignant thing. The soul of a lonely child. This is a picture to see because it is art, a sincere expression of the highest form of drama.

SPEAKING of wasted money—and who isn't?—if "Rockabye" cost the million claimed for it, there is another gob gone glimmering. The followers of Constance Bennett, however, seem to troop in to see her no matter how stupid the vehicle. This is the picture that was remade entirely after the preview because, since the audience was not warned that Miss Bennett had turned serious, they laughed at the wrong sequences. In this, that there may be no mistake, the star heaves pies to indicate comedy, leaving the tragedy to stand on its own merits.

NOW to make really good theater, to prove that when a thing is vitally needed it always arrives, the great and only George Bernard Shaw has granted to Gilmore Brown of the Pasadena Community Playhouse the sole right to produce in this country his new play, "Too True To Be Good".



Elisabeth Schumann, prima donna soprano of the Vienna Staatsoper, and lieder singer of accepted supremacy, appears Tuesday evening, January 10, at the Philharmonic Auditorium, Los Angeles.

THE ROTH ECCLESIA CHOIR is heard in various concerts in southern California during the month, and January 6 sings at the Long Beach auditorium, January 10 at the Civic Auditorium, Pasadena.

SEATTLE SYMPHONY ORCHESTRA, Basil Cameron, director, presents the current concert, December 12, and the two remaining of the series, January 5 and 16, at the Metropolitan Theater, Seattle, Washington.

CIVIC ORCHESTRA, Pasadena, California, conducted by Reginald Bland, presents ten concerts during the season. The five, designated as popular, are given first in the evening and repeated the following Sunday afternoon at the Gold Shell. The evening concerts are given at the Civic Auditorium.

THE BEHYMER TUESDAY COURSE includes Elisabeth Schumann, January 10, Doris Kenyon, January 17, and Jose Iturbi, January 29.

THE WELSH MUSICAL FESTIVAL, known as Eisteddfod, is held in San Francisco, January 2. The choral test piece in this competitive program is Mendelssohn's "All Men, All Things".

PETER D. CONLEY presents four musical programs of his artist series this season at Oakland, California. These include Rachmaninoff and Kreisler, noted in their respective fields of piano and violin. Among the dancers he includes Vicente Escudero and Mary Wigman.

THE WOMAN'S CHORAL CLUB, directed by John Smallman, gives the first concert of the season, December 9, at the Civic Auditorium, Pasadena, California.

THE JUNIOR LEAGUE, for the seventh consecutive season, sponsors a series of Young People's Symphony Concerts at Pasadena, California. Two are given by the Los Angeles Philharmonic Orchestra, Dr. Artur Rodzinski, conducting, and the third by the Vienna Choir Boys. The programs are given at the Junior College Auditorium and the dates are December 9, January 20 and March 31.

CLAREMONT COLLEGES present the Artist Course at Bridges Auditorium. The next event of the series of six is The Vienna Choir Boys, January 17.

OSSIP GABRILOWITSCH, pianist, composer and conductor, appears in concert in the Selby Oppenheimer series at the Auditorium Theater, Oakland, California.

FIRESIDE MUSICALS in the lounge of the Little Theater in Padua Hills, near Claremont, California, are continued by Dr. Henry Farnort Eames.

COMMUNITY THEATERS

COMMUNITY PLAYHOUSE, Pasadena, California, widens its scope with the years, and constantly offers greater productions. The casts are frequently led by professionals from the stage and screen. New plays open on Tuesday and usually run two weeks, with Saturday matinees. No performances on Sunday. The next programs are:

"Henry VIII" by William Shakespeare, elaborately staged, an excellent cast, and a group of Colleentheater dancers.

"Cricket on the Hearth", a Christmas tale by Charles Dickens, follows the Shakespeare production.

"Alice's Adventures in Wonderland" and "Through the Looking Glass" are given a musical dramatization, with matinees and evening performances, December 26 to 31 inclusive. Ruth Covell Levison is seen in the role of Alice.

THE COMMUNITY PLAYERS, Riverside, California, own their own playhouse and give at least one play a month. The third play of the present season is an elaborate production of "Lady Windermere's Fan" by Oscar Wilde, presented December 13, 14, 15 and 16. The group is directed by Theodore Kuhn.

GATEWAY PLAYERS at 4212 Sunset Boulevard, Los Angeles, California, have an interesting, intimate theater, where they prefer to offer original plays. Jan. 5-6-7-8, "Embers at Haworth", a story of the Bronte sisters, by DeWitt Bodeen, directed by Francis Josef Hickson.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, give their production at the Lobero Theater on Thursday, Friday and Saturday evenings at 8:30, with a matinee on Saturday at 2:30. Paul Whitney is the director. They usually present a play a month.

THE WAYFARERS, after moving their studio-workshop several times, have now established their small theater at 74 Commercial Street, San Francisco, California, where each play selected is given five performances. They usually present original plays and work out their own scenery, stage sets and costumes.

SEATTLE REPERTORY PLAYERS, Seattle, Washington, are playing in their fifth season, and give each production four performances. Mrs. Florence Bean James is managing director, with Burton W. James as co-director.

CLAREMONT COMMUNITY PLAYERS present their programs twice a month, the first and second week-ends, at the Little Theater in Padua Hills, near Claremont, California. The schedule reads:

December 2-3, 9-10, "Treasure Island".
January 6-7, 13-14, "Remote Control".

THE LITTLE THEATER of Beverly Hills for Professionals presents George Bernard Shaw's "Pygmalion", December 12, 13 and 14, under the direction of Oliver Hinsell. Martha Sleeper has the role of Liza Doolittle, while Higgins is interpreted by Walter Byron. Others in the cast are Crawford Kent, Mary Forbes, and Constance Deighton-Simpson.

THEATER LEAGUE, INCORPORATED, has been founded in southern California for the purpose of increasing the general interest in the spoken drama. The League was organized several months ago and functions through non-profit membership branches in a circuit of cities, each with its own officers and board of directors. Each board is responsible for the local theater arrangements and for securing members, whose annual dues provide the funds which pay the cost of transporting the attractions. The plays are first produced at the Pasadena Community Playhouse, by special arrangement, under the auspices of Gilmor Brown, and after this premiere showing go out on the road. The cities with branch leagues are Fresno, San Jose, Stockton, Carmel, San Diego and San Francisco.

LOS ANGELES COUNTY DRAMA ASSOCIATION announces the second annual One-Act Play Tournament will be held at Beverly Hills, California, February 23, 24, and 25, 1933. Applications for entry should be made as early as possible. The same play cannot be used by two competing groups. All communications should be addressed to the headquarters office, 240 South Broadway, Los Angeles.

Evening Drama Section of the American Association of University Women, San Francisco branch, holds a monthly meeting, Tuesdays, in the club rooms at the Western Women's building. The purpose of this section is to read, study, and attend performances of the modern drama.

THE WILBUR PLAYERS reopen the Tivoli Theater, San Francisco, California, December 3, promising regular performances for an indefinite period. Richard Wilbur is the manager and the company is headed by Dorothy Shannon and Herbert Hayes.

PUPPETEERS for some reason are not announcing shows even for the holiday season. But puppets still have their charm. Hardie Albright, of the film world of Hollywood, is a genuine artist in this direction as he sketches his puppets, moulds, builds, costumes and then manipulates them according to the play of his imagination.

REGINALD TRAVERS THEATER at the Fairmont Hotel, San Francisco, California, offers hospitality to various groups of community players, with intervals when the Travers Players themselves provide the entertainment, directed by Reginald Travers.

WAYNE MOORE has arranged a Christmas play and pageant for presentation during Christmas week at Laguna Beach, California.

JUNIOR LEAGUE PUPPETEERS present "The Prince With the Long Nose", a play written by Lucille Leimert, during the holidays. There will be three productions, each at a different location.

COLUMBIA THEATER, San Francisco, presents Robert Emmet Sherwood's satire, "The Queen's Husband", opening December 26. Maurice Colbourne and Barry Jones are the producers, offering an English company.

HENRY DUFFY presents George Sidney and Charlie Murray in "Abie's Irish Rose" at the Alcazar Theater, San Francisco, Dec. 25.

CURRAN THEATER, San Francisco, is again showing the popular "The Cat and the Fiddle", starring Helen Gahagan.

++ ANTIQUES ++

By ALICE R. ROLLINS

SNUFF AND PATCH BOXES OF ANOTHER DAY

EXQUISITELY fashioned and lavishly decorated, these small boxes served as gifts to distinguished individuals as a tribute of public appreciation. They were considered a gracious gift from a king to those ladies at court whom he wished, at the moment, to compliment. A snuff-box was the accepted gift from a father to his son on reaching manhood, and was the most intimate legacy left to one's closest friend. Many a gallant car-

as the founder of the factory went into bankruptcy in 1756. For that reason real Battersea enamel is scarce and this has added to its desirability as a collector's item.

It is customary to speak of all English enamels as "Battersea" but they were also made at Bilton and Wednesday in the Staffordshire district. This, however, was subsequent to the closing of the Battersea factory in 1756, and it is generally supposed the workmen migrated to that district when the works were closed. Much of the Battersea decoration is characteristic of the French manner, and it is quite probable many of the workers were from France.

The Battersea factory was the first to use the transfer print. A Frenchman, Simon Francois Ravenet, is given credit for most of the work. The designs, usually pictorial, were after Boucher, Watteau, and of various English portraits and views. The subject was engraved on a metal plate, a print taken from that in the usual manner on to a thin sheet of paper, and transferred to the white enamelled surface of the object to be decorated. The soft tones of crimson, mauve, brown and brick-red, are peculiar to these English enamels.

In addition to the transfer print decoration on these enamels, painting and a combination of the two was also effected. In painted box-lids, the Battersea decoration usually extends to the edge of the piece, while those made at the Bilton factory were used in panels on colored grounds. Dating and attribution are helped by the color used. Dark blue was first used as a



ried a box which displayed in the lid framed in rich jewels, the features of his beloved. These personal possessions of a romantic period in history have made them eagerly sought by all collectors.

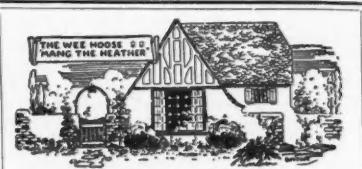
There is appeal in small boxes of any kind and one can find them as useful today for other purposes as in days of long ago. They are to be found in silver, tortoise-shell, wood, bone, lacquer, papier-mâché, mother-of-pearl, and enamel. Snuff boxes first appeared in the time of Charles II, when snuff taking became fashionable and reached the height of its popularity during the reign of Queen Ann. In order of shape the boxes began with the circular. Under the reign of Louis XV they tended to oval, and were followed by the octagonal. The seventeenth and eighteenth centuries produced some fine examples of the art of the enameller, goldsmith, miniaturist, and stone-cutter.

Snuff boxes were of use to women as well as men, as is evidenced by a silver snuff box given by Charles II to Nell Gwin which bears the following inscription: "The gift of K. Charles 2 Mrs. Gwin." But we like better to associate with the ladies of that far off day, the exquisite boxes for sweetmeats and patches. They were made of the richest of metals, encrusted with jewels, embellished with the art of the goldsmith, painter, and miniaturist—the symbol of a luxurious age.

Perhaps no form of the small box has been as popular as the English Battersea enamel. The famous Battersea factory, situated at York House, was founded about 1750 by Stephen Theodore Jannsen, the son of a French refugee. The life of the factory was less than ten years,

ground color in 1755, pea-green in 1759, and turquoise and claret in 1760. Polished steel mirrors were abolished in 1785, when glass was substituted, so that patch-boxes having glass mirrors are always Bilton examples. A peculiar pink, or rose colored enamel with a design of tiny flowers, is a well-known design of this latter factory.

These small trifles are examples of a craftsmanship in which fine artistry was beautifully expressed and will always appeal to the collector because of that.



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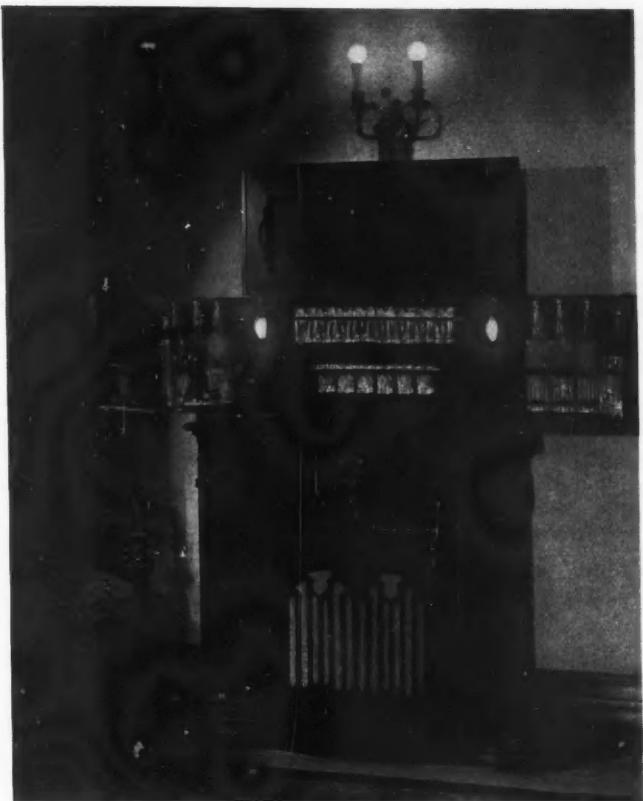
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ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase Drive: Paintings by Alfredo Ramos-Martinez.

CARMEL

DENNY-WATROUS GALLERY: To December 8, Carmel Art Association exhibit in black and white. December 8 to 15, textiles, carvings and paintings from Bali by Jack and Katherine Merhon. December 15 to January 1, etchings and woodblocks by Cornelius and Jessie Arms Botke.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: To December 17, watercolors by James Bodrero. December 19 to 24, pottery by Robert Trine.

HOLLYWOOD ART CENTER SCHOOL, 1737 N. Highland Avenue, opened its doors last month. Henry Lovins is the director. Faculty includes Charles Kyson, Val Costello, Roger Noble Burnham, Lorenzo C. Miller, Michael Baros, Dorothy Sklar, Martin Obzina and Billy Hon. In the galleries of the school are shown this month sculptures by Mr. Burnham, pastels and paintings by Mr. Costello.

KANST GALLERY, 6182 Mulholland Drive: Paintings by American and European artists.

POLK-BAYLY GALLERIES, 8903 Sunset Blvd.: Paintings by American and European artists.

PRINT ROOMS, 1748 N. Sycamore Avenue: Early etchings by Wilson Silsby.

THE LIGHTED TREE, 7621 Sunset Blvd.: Etchings by Dorothea Cooke. Batiks by Helen Cooke.

MARY HELEN TEA ROOM, 6534 Sunset Blvd.: Paintings by Florence Parker Blosier.

6729 HOLLYWOOD BOULEVARD: To December 15, paintings by Walter H. Parker.

LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: To December 30, paintings by California and New Mexico artists.

LAGUNA BEACH ART ASSOCIATION will hold its third annual costume ball on New Year's Eve, in the Laguna Beach Art Gallery. Tickets, \$1.35 each, include tax and also a chance on a valuable painting. "Expression Destroys Depression" is the announced slogan for this occasion.

LOS ANGELES

BARKER BROTHERS GALLERY, 840 West Seventh Street: Paintings and prints.

BARTLETT GALLERY, 3358 West First St.: To December 15, paintings by Oliver Millburn. December 15 to 31, small paintings of California scenes by George Barker.

RESKOW GALLERIES, 4950 Franklin Avenue: Old paintings by European artists.

BILTMORE SALON, Biltmore Hotel: Christmas exhibition of small paintings by western and eastern artists. Watercolors by Jack Leonard, Gile Steele and the late Joseph Pennell. Prints by Conrad Buff, George Burr and Arthur Millier.

BULLOCK'S-WILSHIRE, 3050 Wilshire Blvd.: December 14 to January 4, paintings, primitive and modern, from the collection of Dr. Ernest L. Tross.

CITY HALL, Art Commission Gallery: Watercolors by Algot Nordstrom.

DOHENY MEMORIAL LIBRARY, University of Southern California: To December 20, photographs by H. P. Webb of the Franciscan missions of California. Also a collection of original records, relics, utensils and implements from the southern missions.

EGAN GALLERY, 1324 South Figueroa St.: Paintings and prints by California artists.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Paintings by Phyllis Shields and Elizabeth Baskerville McNaughton.

ILSLEY GALLERIES, Ambassador Hotel: Christmas exhibition of small paintings. Etchings of the desert by Carl Oscar Borg, Cornelius Botke, Dayton Brown, William Eskey and Henri De Kruif.

LOS ANGELES ATHLETIC CLUB, 431 West Seventh Street: Paintings by Granville Redmond.



DESERT NIGHT

Anyone who has known desert nights, at Palm Springs or elsewhere, and who has seen this wood sculpture, will realize the appropriateness of its title. Those who have not are advised to visit both Palm Springs and the Fine Arts Gallery of San Diego, where this latest work by Donal Hord is being shown, until January 1, in the seventh annual exhibition by members of the Art Guild of the Fine Arts Society of San Diego. The figure is carved from Philippine mahogany; the cloak is finished with gesso in midnight blue, with polychrome decoration in tempera.

DONAL HORD

PASADENA ACADEMY OF FINE ARTS, Stickney Hall, 303 North Fair Oaks Avenue, has elected as its president for the coming year a business man, Arthur W. Byrne, president of the California Security Loan Corporation. Other officers elected are Frank C. McLean, executive vice-president; Janet Allen, secretary; Mark Ellsworth, treasurer. Directors are Lawrence H. Cannon, Pauline B. S. Sowers and William Fox Hazard.

PASADENA ART INSTITUTE, Carmelita Gardens: January 5 to February 1, sixth annual exhibition of paintings by artists resident in California. Prizes of \$100 each are offered for landscape or seascape, still life, and figure or portrait. Closing date for delivery of work is December 28. Judges are Paul Sample, Jean Mannheim and Dalzell Hatfield.

December exhibitions include: Annual sketch exhibition by the Pasadena Society of Artists; paintings loaned by the Biltmore Salon; paintings by Warren Newcombe; watercolors, etchings and pencil drawings by Stanley Johnson; prints loaned by the Southard Print Rooms; watercolor illustrations by Gordon Neale Kinzer.

RIVERSIDE

STUDIO LOFT, Glenwood Mission Inn: Paintings and hand-craft by members of the Riverside Art Association.

SAN DIEGO

DOWNTOWN GALLERY, formerly at 1133 Seventh Street, reopened last month in new and better quarters at 717 C Street. The Gallery is maintained by The Contemporary Artists of San Diego, a group of nine painters and two sculptors. The painters: Leon Bonnet, Maurice Braun, Charles A. Fries, Everett Gee Jackson, Leslie W. Lee, Alfred R. Mitchell, Charles Reiffel, Otto H. Schneider and Elliot Torrey. The sculptors: Donal Hord and James Tank Porter.

FINE ARTS GALLERY, Balboa Park: To December 15, sculpture and drawings by Isamu Noguchi. From December 19, artistic book jackets, assembled by Lloyd Rollins of San Francisco. Throughout December, paintings, sculpture, graphic arts and craft-work by members of the Art Guild of the Fine Arts Society of San Diego; paintings and sketches by Rene Berlincourt, of Corfu, Greece; lithographs by Stanley Wood; etchings by Marvin Ryerson and Alfred Hurty; oil paintings, sculpture, batiks, copper-work and weaving by Anna M. Valentien.

SAN FRANCISCO

ART CENTER, 730 Montgomery Street: To December 10, paintings by Philip Pliner. To December 24, paintings and sculpture by Bay region artists; weavings by Anna Hall; copper craft by Helen Reynolds.

COURVOISIER GALLERY, 474 Post Street: Prints by Rembrandt, Durer, Whistler, Miller, Legros, Besnard, Sterner, Hansen, Roi Partridge and others.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through December 25: Prints of the Bicentennial Pageant of George Washington; detail drawings by John W. Winkler; watercolors, drawings and prints by Alfredo D. Crimi of San Fratello, Messina, Italy. Through December 31: The Frederick R. Sherman collection of San Francisco Playbills (1848-1880). Through January 1: Merle Armitage Print Collection; photographs by Group F-64; "Horse Show". Through January 5: Costume designs by Milo Anderson of Hollywood. December 27 to February 26: 18th Century chintzes and other printed cotton fabrics from Elinor Merrell of New York City.

GALERIE BEAUX ARTS, 166 Geary Street: Christmas exhibit by artist members of the Club Beaux Arts.

GUMP GALLERIES, 250 Post Street: To December 10, lithographs by Wanda Gag. Prizes in the recent first annual competitive exhibition held by the Gump Galleries were awarded as follows: first prize of \$100 to Lucien Labaudt for a nude; second prize, \$50, to Berse Miller for his interpretation of a Negro crap game; two \$25 honorable mention awards to Rinaldo Cuneo and Paul Sample, respectively. The jury: Mrs. Sydney Joseph, Lloyd Rollins and Charles Stafford Duncan.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through December 30, drawings, plaster originals and additional bronzes by Arthur Putnam (1873-1930). December 2 to January 1, paintings and drawings by Genevieve Rixford Sargent; paintings by David Burliuk of New York City. December 5 to January 8, first annual exhibition of western watercolor painting. December 16 to January 15, Chinese paintings loaned by Dr. William B. Pettus of Peiping.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Throughout December, oils, watercolors and prints by W. Spencer Bagdopoulos, Elizabeth Baskerville McNaughton, Phil Dike, Hardie Gramatky, Armin Hansen, Clarence Hinkle, Phil Paradise, Douglass Marshall, Channing Peake, Paul Starrett Sample and Millard Sheets.

MISCELLANY

WELCOME TO OUR NEW COLLEAGUE in the Lone Star State. Attractive in form and interesting in content is the first issue of "Contemporary Arts of the South and Southwest," dated November-December, and published at Dallas, Texas. It is edited by Jerry Bywaters, an artist, and sponsored by Mrs. A. H. Bailey, who served for four years as chairman of the Fine Arts Department of the Texas Federation of Women's Clubs, and for an equal length of time as vice-president of the Texas Fine Arts Association.

ANOTHER NEW COLLEAGUE, nearer home, and equally welcome, is "The American Commercial Artist," edited and published monthly at 6365 Selma Avenue, Hollywood, by Frank F. Greene, past president of the Commercial Artists' Association of Southern California.

PAUL STARRETT SAMPLE, Pasadena artist, has received the Isidor Gold Medal for the best figure composition in the annual winter exhibition of the National Academy of Design, New York City. His painting, "Unemployment," shows a crowd of men milling about the entrance to an employment agency. The canvas was exhibited at the Los Angeles Museum in the 1931 exhibition of the California Art Club, of which Mr. Sample is a past president. Mr. Sample also is represented this year in the biennial exhibition of American painting at the Corcoran Gallery, Washington, which ranks as one of the two most important national exhibitions of American art.

WINNERS OF PURCHASE PRIZES in the First Annual Exhibition of Western Watercolor Painting now being held at the California Palace of the Legion of Honor, San Francisco, are as follows: First prize, \$100, to Alfred Wands, Denver, for "Bootlegger's House"; second prize, \$75, to Ward Lockwood, Taos, for "Street Scene-Taos"; third prize, \$50, to Lee Blair, Glendale, for "Vagabond Lure". Honorable mentions to Claire von Falkenstein, Berkeley; Jack Leonard, Laguna Beach; B. J. O. Nordfelt, Santa Fe; Emily Carr, Vancouver; Edouard Vysekal, Los Angeles, and Philip Little, San Francisco.



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In the Science Building of the Santa Rosa Junior College, Architect W. H. Weeks used Dover Shingle Tile effectively in combination with brick sidewalls. The dark toned tile blend perfectly with the red brick.

Wm. Herbert was associate architect; the roof was laid by C. L. Frost Co., Palo Alto.

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A WORD ABOUT VARGUEÑOS

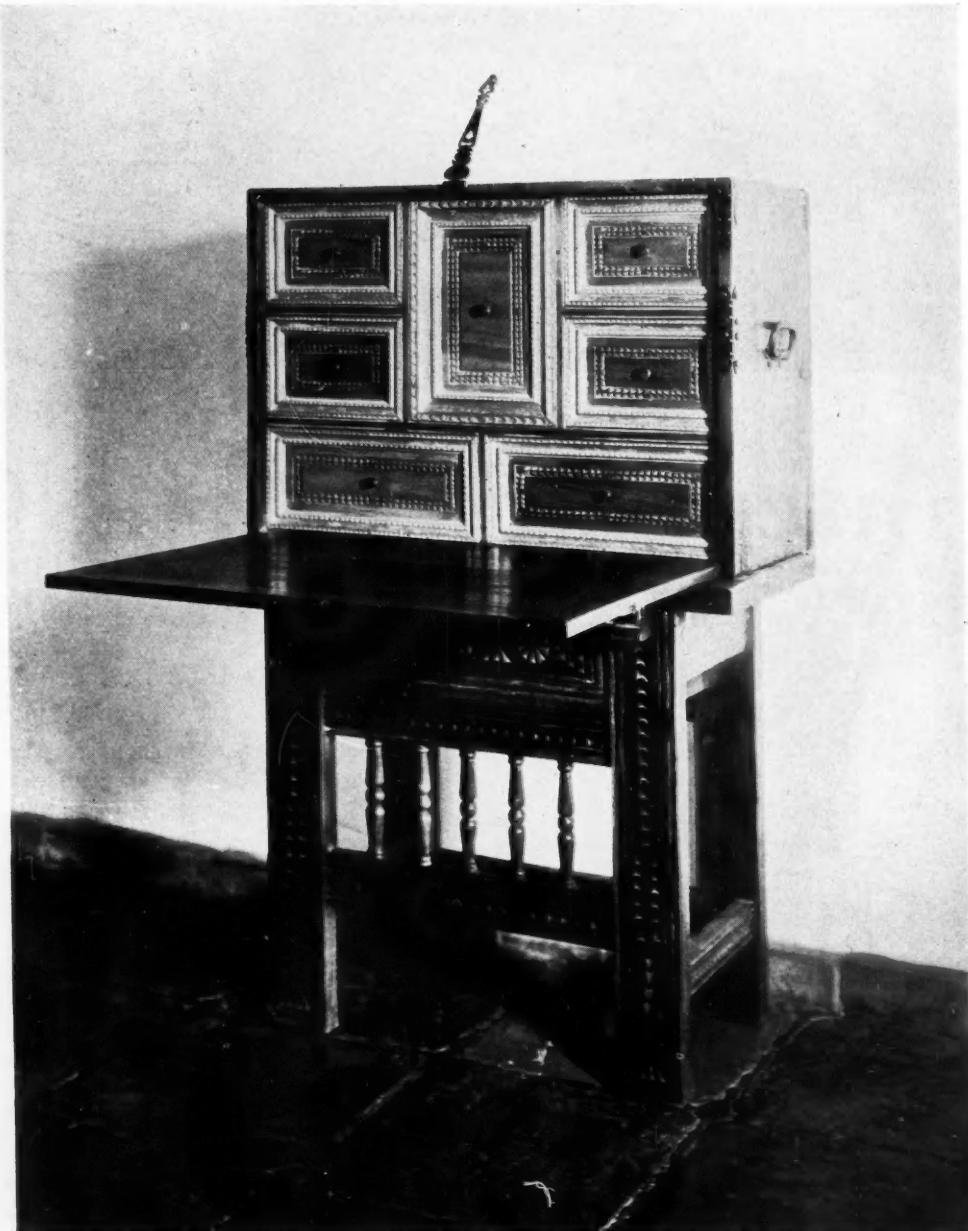
Vargueños have been used for hundreds of years in Spanish homes for an infinite variety of uses. They are used primarily as writing desks and for the storage of writing materials, but their capacious drawers invite hundreds of odds and ends which every household accumulates.

There is no room to which a Vargueño is not appropriate. They are especially useful in the

moderne setting, ranging as they do from the very ornate to the simple types of rustic hand-craft.

In the rural sections of Spain, peasant homes generally have several gaily painted Vargueños. The more sophisticated types are embellished by excellent cabinet work, and often include secret panels and hidden drawers.

This is a Vargueño and table of solid walnut, hand-carved, with hand-wrought iron bindings and hardware. Drawer fronts of Vargueño are in contrasting woods, solid walnut, Spanish cedar, and poplar being used. It is a creation of the Allied Arts' Woodworking Studio, from the inspiration of an exceptionally fine old Vargueño in the Guild collection of antiques from Spain.



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TOPICS OF THE MONTH

More About Antiques

With this issue of *California Arts & Architecture* we are beginning a department devoted to antiques. This is in response to the many expressed wishes for articles on this very popular subject.

It is our plan to have short chats on antiques that will be of benefit to those who wish to know what and why to buy for a collection, and to bring attention to antiques suitable for use in furnishing the home. Furnishing the home today means, more and more, furnishing with antiques. For that reason a knowledge of antiques becomes increasingly important. In acquiring that knowledge, we are adding just that much more to the cultural assets of our homes and the community.

We believe there is need for calling attention to the many fine antiques in our local shops and we shall from time to time comment on what we see.

We bespeak your cooperation in conducting this new department and shall be glad to receive suggestions for subjects to be featured.

What a Job!

We have in this issue included a feature that we believe to be a real contribution to the art life of California. Whether the Directory of California Artists, Designers and Craftsmen will be of much value to each individual subscriber, "its value", as Mr. Arthur Millier says, "is obvious". Nothing like it has ever been done before and we do not mind admitting, now that the big job is done, that several times in the past month we wished that no one had ever thought of it.

The list has been checked and double checked and yet we know that many names have probably been omitted. If so, we assure you that it was without intent. Every available source was exhausted to make it complete and accurate. Next year we hope to make the Directory even more useful and complete and ask your cooperation in maintaining in our office an up-to-date and accurate list of names and address of California artists, designers and craftsmen.

Publishing Is a Science

Glenn Frank, President of the University of Wisconsin, is a student of affairs; he is a Philosopher, in the true translation—a Lover of Wisdom. He loves it, he delves for it, he offers it to the people, not as rough quartz but as refined gold; naturally colored by the alloy of his vivid personality. We find in the voluminous mint of his latest work, "Thunder and Dawn", some nuggets to enrich our own particular journalistic argosy:

"Science has two obligations: (1) the obligation to discover, and (2) the obligation to disseminate. Scientists . . . have respected the burrowing mole. They have been suspicious of the singing lark.

"It is important that the scholarly world bring the enterprise of social interpretation to a parity with the enterprise of scientific investigation marry scholarship to journalism. The scholar is inspired by the passion to understand. The journalist is inspired by the passion to be understood.

"The great men of culture," Matthew Arnold once wrote, "are those who have a passion for diffusing, for making prevail, for carrying from one end of society to the other the best knowledge, the best ideas of their time; who have labored to divest knowledge of all that was harsh, uncouth, difficult, abstract, professional, exclusive; to humanize it, to make it efficient outside the clique of the cultivated and learned yet remaining the best knowledge and thought of the time." Here are the marching orders for the new Encyclopedists!

And here, indeed, is argument, and reason (if any be required) for the existence of such a journal as California Arts & Architecture in the allied field of art and culture. This, we hold, is an obligation, and—in this growing, glowing country of California—an opportunity.

H. C. A.

What's in a Name?

The title of this magazine has often been the subject of much discussion in our office, particularly because few people realize the full significance or definition of the words "arts" and "architecture".

The name certainly covers a wide range from which we may choose editorial subjects and there is available much fine material covering the field of architecture and the allied arts and crafts and yet that, alone, does not entirely indicate the province of this magazine. Life, is, distinctly different in California and yet few people really know how to enjoy themselves. It is the real purpose of this magazine to demonstrate the "Art of Living in California". We mention this fact now to advise you that the January issue will be the beginning of a more broad and interesting editorial policy not necessarily defined by the title of our magazine.

Man Must Be Kept Busy or We All Perish

In the article "The Return of the Crafts", Merle Armitage says, "One of the most diverting trends which is beginning to be sensed at the close of this year of grace and depression is the return of the craftsmen and the revival of public interest in their handicrafts".

We earnestly hope that this public interest will be sustained. There is a quality—something personal—about a hand-made product that is not obtainable by machine methods.

We have been too busy lately to give much study to the all absorbing subject of Technocracy. If this amazing report revealed nothing more than the fact, that one man operating a new bulb making machine can replace 10,000 human electric-light-bulb makers, it has served to stimulate interest in what we all are going to do with our time when this machine age has reached its peak. Some say it will have a tendency to divert thinking and interest to more cultural activities. Perhaps so, but man must be occupied in some creative job. We cannot all write, sing, dance and paint, but there are countless articles of usefulness that can always be made better and more beautiful by hand.

Those of us who are fortunate enough to earn income through the use of machines should encourage and support the thousands of honest and capable handicraft workers.

The Red Seal "OK" Enhances the Value of Electrical Homes

The Red Seal Certificate of Approval awarded to builders of electrical homes that comply with specifications on adequate wiring as outlined by the advisory board of the Pacific Coast Electrical Bureau, *greatly enhances* the market value of their property. But, more than that, these specifications insure proper installation of correct lighting fixture outlets and sufficient electrical convenience outlets at the points of greatest efficiency. The importance of this can be most fully appreciated by those who have had to go to the expense

of remodeling due to wiring facilities which passing time proved inadequate. The introduction of the electric range, refrigerator, radio, heater, and countless other electrical conveniences and labor saving appliances demand that modern houses be properly wired with sufficient convenience outlets to supply the increasing service. The Red Seal Plan is the economical way to accomplish this. Whether you are a building-contractor, architect or individual home builder, you should become familiar with the "Red Seal Standards" as outlined in a booklet which will be mailed to you upon request without obligation on your part.

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DECEMBER, 1932

Cover—Yuletide Melody. From a Painting by Karoly Fulop.

The Calendar—Announcements—Music—Drama.....	By Ellen Leech	2-3
Shadows and Realities		3
Antiques—Snuff and Patch Boxes of Another Day.....	By Alice R. Rollins	4
Calendar of Art Exhibitions and Events.....		6
Topics of the Month		9
Edge of the Desert—From a Wood Block Print by Paul Landacre.....		12
Are Paintings Necessary?.....	By Philip Ilsley	13
Library in the Residence of Mr. and Mrs. Paul H. Helms, Beverly Hills.....		13
Old Mill—From an Etching by A. Ray Burrell.....		14
The Return of the Crafts.....	By Merle Armitage	15
Old Spain Renewed in Handicrafts.....		16
The Art of the Wood-Block Print.....	By Everett Carroll Maxwell	17-18
Garden Room in the San Francisco Residence of Mrs. D. Armstrong Taylor....		19
Mural Art as Seen by Ray Boynton.....	By Godfrey De Berniere	21
Christmas Lighting in Novel Ways.....		22
Potted Plants for the Holidays.....	By Jere B. Johnson	23
Beauty Freed from Shackles of Stone—Warren Cheney, sculptor.....		24
Residence of Mr. and Mrs. William Goetz, Los Angeles.....	NEFF	25
Places and Personalities		26
Garden Calendar.....	By A. D. Houghton	30
Index to Advertisements		32
Directory of California Artists, Craftsmen and Designers.....		33



THE THREE SENTINELS—PALM CANYON

From an etching by Benjamin C. Brown
Benjamin Brown is known and loved as a painter, as an etcher, and as the southern California art world's grand young man. (He recently celebrated his sixtieth birthday.) With his brother, Howell C. Brown, also an etcher, he founded the Print Makers Society of California in 1914, and has been president of it during all but five years of its existence. At the Society's recent annual election, Howell C. Brown was elected president for the coming two years. With him will serve, as vice-president, Dayton Brown, no kin of Benjamin and Howell save in the excellent quality of his work.

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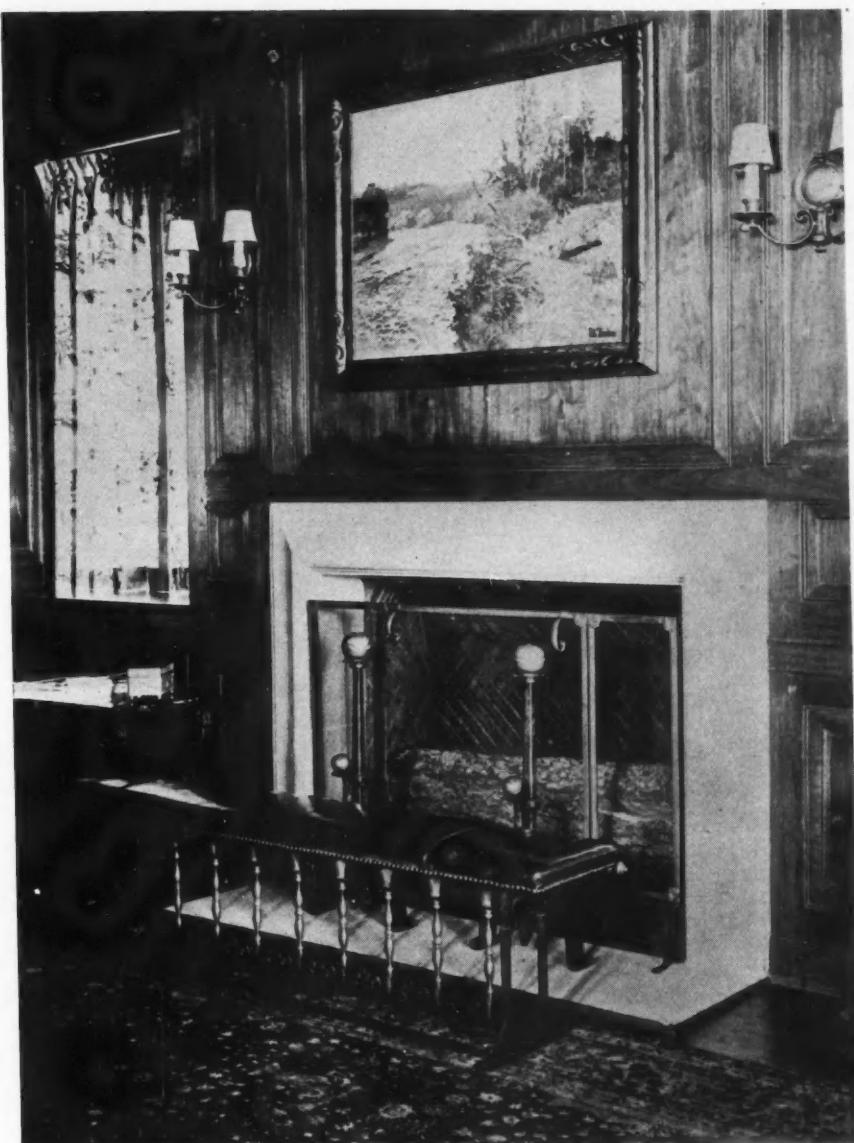


EDGE OF THE DESERT

From a Wood Block Print by

Paul Landacre

This print by a southern California master of the wood block art was awarded the prize for the best print in any medium in the annual exhibition of the California Society of Etchers which was held last month at the M. H. de Young Memorial Museum, San Francisco



Not necessary, perhaps, but that fine overmantel painting by Fritz Praulow adds a certain cheerful note of distinction to the living-room fireside in the home of Mr. and Mrs. Paul H. Helms, of Beverly Hills, California. The walnut paneling, by George Hunt, sets off the picture to excellent advantage.

ARE PAINTINGS NECESSARY?

By PHILIP ILSLEY

PAINTINGS have always been necessary. Back fifty thousand years the record goes, to wall paintings in the caves of prehistoric man. That divine spark which lifted man from the beasts engendered likewise a craving for beauty and decoration which paintings, throughout the ages, have helped to satisfy. Strip all the paintings from the walls of the world, and the question is answered. What a bleak and dreary prospect!

It goes without saying that truth and beauty are more conducive to human happiness than riotous living. Perhaps they are not as exciting to the untrained person, but the after-effects are better. And of course truth and beauty are the main components of art. Any person who lives with a fine painting derives therefrom inspiration and satisfaction which may not be estimated in terms of dollars. Art dealers know that once they are able to place a good work of

art in the home, it will sell itself. It gives the householder something he needs and from which, therefore, he will not willingly part. Some answer that the need could have been avoided by avoiding the painting in the first place. As fairly say that education is futile, or that by avoiding all cultural training we could obviate the necessity for culture.

Considered solely as home decorations, paintings deserve many times the amount of attention they are now accorded. Surely, his sense of proportion is mistaken who will spend more money for rugs to spread on his floor than for paintings to hang on his wall. If utility be the sole consideration, a cheap pad will do to walk on, but if esthetics be considered, then obviously the walls are more important if only because they are more conspicuous, and good paintings will adorn the walls as certainly as good rugs the floor. And of the two,

the practical man will consider, it is the rugs which wear out.

So too, with his motor car. The average well-to-do person has more than one car, and makes frequent replacements. Each new car depreciates enough during a few months to buy from one painting to a small-sized gallery. The paintings should, if wisely bought, increase in value. The car progresses steadily toward the junk heap. Would it not be good judgment to appropriate at least a part of your automobile budget for art?

A young friend of mine, some years ago at school, made some sacrifice (what it was he gave up, he has now forgotten) to buy a lovely little painting by Diaz. His Diaz today is worth easily five times what he paid for it, he has had many times its price in satisfaction, inspiration and enjoyment—and he still has the painting. Think of his case when you debate whether or not to buy art.



"A man is known by the company he keeps", and "by their paintings shall ye know them". The necessity and value of paintings have been recognized by the social and cultural leaders throughout the ages. Go to the homes of the real aristocracy, here or abroad, and you will see fine paintings. Wherever and whenever you find a family which has "arrived", which has become established in the most important sense, you find a bulwark and support of art.

In the past, princes, priests and kings have been the outstanding patrons of art. Today, the kings and princes have pretty well disappeared, but their places have been taken by other leaders—a newer aristocracy, if you will, but an aristocracy none the less. And it is among this aristocracy that the great modern patrons of art are found. What the Medicis did for art in mediaeval Italy, the Morgans, the Huntingtons, the Whitneys, the Mellons and Guggenheims are doing today. Now these merchant princes are shrewd men—idealists, some of them—but I cannot imagine a Morgan or a Mellon being much taken up with art or anything else unless it had a

Prints, as well as paintings, contribute to the dignity of life in any home. Here is a drypoint by a San Francisco artist, A. Ray Burrell, which won an award in the recent annual exhibition of the California Society of Etchers. "The Old Mill" should win a place in the hearts of those California homes where there is a friendly feeling for art, as well as for the landmarks of old San Francisco.

This one is at 2961 Clay Street.

Right: The important note in the treatment of the dining room in the home of a Los Angeles architect, Gordon B. Kaufmann, A.I.A., is the portrait of his son, painted by J. H. Gardner Soper. Excellent composition, and restful color values in this canvas enable it, despite its rather large size, to harmonize with the quiet atmosphere of the room.

good, sound, practical foundation, and perhaps it is the part of wisdom for us to analyze and tabulate the reasons why art is practical, why paintings are necessary.

Broadly speaking, the uses of paintings may be divided into three groups—cultural, utilitarian and investment. Any reasonable

person will grant that culture is a desirable and necessary thing. Actually, a man's culture is the measure of his civilization. His cultural activities are those which make for mental and spiritual progress. Without them, life would be a hopeless and meaningless thing. To me, therefore, culture is the highest form of necessity, and in this category one must not overlook the inspirational value of paintings. I could tell you of many instances where paintings have actually sustained, comforted and inspired human beings through times of trouble, and under circumstances such that nothing else I could think of could possibly have taken their place.

A little gray-haired lady attended one of our artist-lectures and, after the talk, said she wanted to thank me for the chance to hear and meet this particular artist, since one of his paintings had given her the chief comfort and enjoyment she had had in her life for many years. So stated, an instance of this sort may sound trite, but if you could have seen this woman, and talked with her, you would have realized how important a thing her painting had been to her, and you must, on the strength of that one instance alone, have given that artist credit for being a very useful person. So far as I myself am concerned, I know that after the work and hurry of a crowded day, were it not for the comfort and inspiration given by beautiful paintings on the walls of my home, I would spend a much less happy existence, and as I look about me at the canvases of my artist friends, I realize anew how intolerable bare, empty walls would be.

Also under the cultural heading must we include the educational value of paintings. We have always understood that many important things could be learned by study and travel, but it is an amazing thing to reflect how much we may learn from paint-

(Continued on Page 27)



THE RETURN OF THE CRAFTS

By MERLE ARMITAGE

ONE of the most diverting trends which is beginning to be sensed at the close of this year of grace and depression is the return of the craftsmen and the revival of public interest in their handiwork. It is evident that the century-old conflict between industrialism and the ancient handicraft methods is well on its way to a logical end. It has been discovered that each world can leave the other free in its own sphere, and that there is really no reason for confusion of aim. Handicraft standards are absurd for mechanical industry, just as machine standards are absurd for craftsmen.

Most of us are amazed at the tenacious vitality of the handicrafts. It seemed as though mechanized industry had won a complete victory; but the handicrafts were not killed, and never will be. They fill an inherent, permanent and indestructible need in human nature. A man likes to work with his hands; he likes to create something in his mind and, with his own hands, turn it into a concrete reality. The man whose work is a combination of brain and hand work is a contented man, and the product he creates will never be duplicated by a machine. Persons of taste and discrimination are beginning to realize that.

Europe already has seen a remarkable renaissance of the crafts, and while on tour last season I discovered the craftsmen increasingly active and successful in all parts of America, particularly in New England, that stronghold of industrialism. Small units producing potteries, furniture, leather goods, wood carvings, textiles, as well as silversmiths and creators of toys were encountered throughout that section. The remarkable thing is that they all seem to be flourishing in a moderate way.

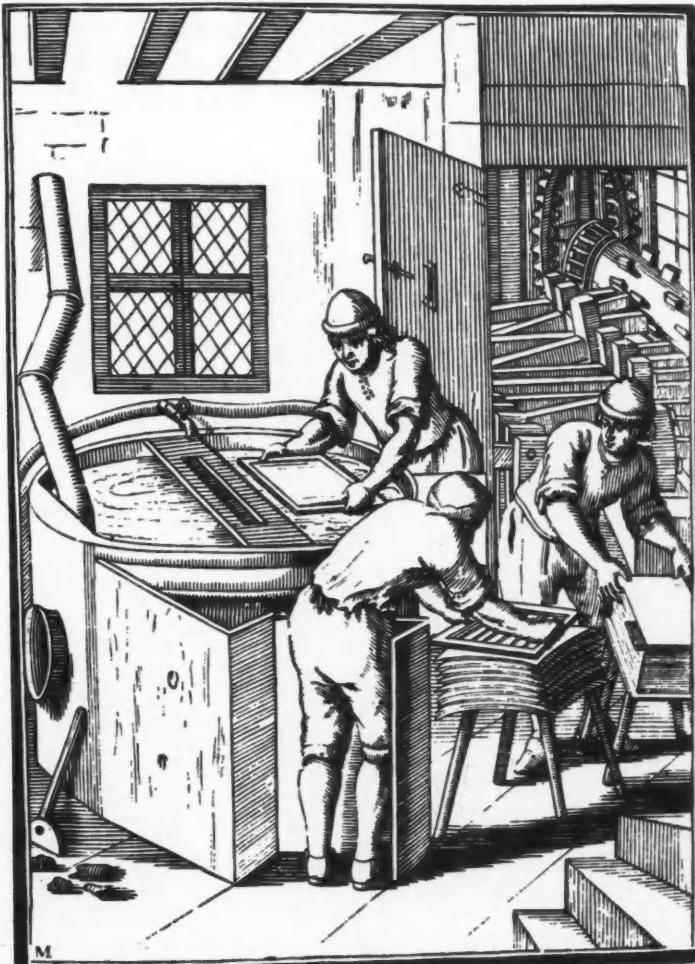
Printers and bookbinders here, just as in England, are taking the lead among the small crafts. The work of these craftsmen is in a large way responsible for the interest which America is now taking in fine books. We have, in fact, developed a whole army of fine-press book collectors in the past ten years. Of unusual interest in this phase of craftsmanship is the Dard Hunter mill at Lime Rock, Connecticut, which has revived the art of making paper by hand after a lapse of almost a hundred years.

The Biltmore Industries in South Carolina, and their marked success in competing with the machine-made products, are but an indication of the trend. Their hand-looms, operated by the simple people from the hills, are producing suit materials which have caused the exclusive eastern tailors to turn an interested eye in their direction.

The Cowan Potters in Ohio have been the salvation of many an eastern artist during the past three years. These potteries have purchased original works from many of the important American artists, and are reproducing them in limited numbers and at very reasonable prices. The potteries remain small institutions, and their works are sold almost exclusively by Mr. Cowan himself, to the galleries and shops.

The recent visit of Dr. Eugen Gustav Steinhof, professor at the National School of Decorative Art in Vienna, should be of great importance to California. Dr. Steinhof

One of a series of illustrations by an old Nuremberg artist depicting the various trades and crafts in the late 15th and early 16th Centuries. This is the first known Occidental illustration of paper-making. Previous illustrations were Oriental.



gave a series of lectures at Los Angeles in September, at the Chouinard School of Art. His contribution to the cause of art in industry had brought him international recognition, and his presence should give a great impetus to the crafts in southern California.

California is an ideal place for the small crafts, and there is no reason why we should not take the lead in this craft renaissance in America. We have all the special inducements, requirements and advantages. Land is comparatively cheap, and there is plenty of it. The climate is ideal, living is not so expensive as in other communities, and the roadside market offers great possibilities for the distribution of all products of the crafts.

The idea is really not new in California, for, if we hark back to the early days when the missions flourished, we find most of the crafts of the day scattered from San Diego to the north. Each mission was a community complete, gathering to itself the skilled craftsmen from the native communities, and training others in the work not familiar to them. That a somewhat similar era is on the return is not too strong

a prediction to make. A few years hence, and we shall find the several communities along the Coast gaining nationwide recognition for their special work, just as we find today centered in Carmel a group all of whom have a common interest.

The unusual interest expressed in the recent exhibition of making paper by hand at the Los Angeles County Museum indicated quite clearly the attitude of the people in the hand-craft idea. The brothers King, who were responsible for the exhibition, were associated with Dard Hunter in Lime Rock, Connecticut when the craft was revived in this country. Both of them are recognized authorities on the craft; both of them want to live here and operate a small handmade paper mill in southern California. Theirs is one product of the hand-crafts that finds a ready market. Printers such as John Henry Nash, the Grabhorn Brothers, Bruce McCallister, Kistler, as well as many others, are constant users of the product; and the artists, of whom there are literally thousands, require it

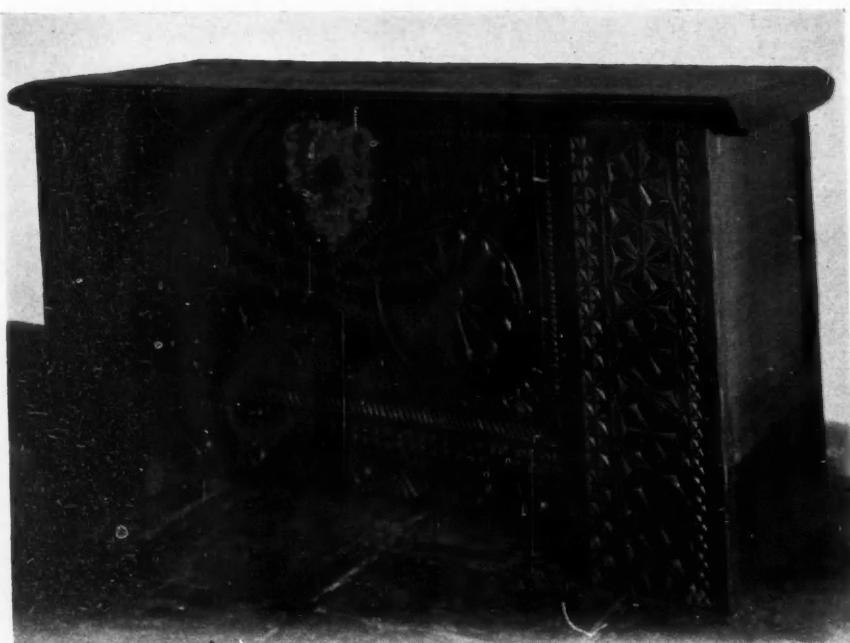
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Above, a trostero or dish cupboard, typical Spanish Colonial, in hand-carved pine with high lights in red and blue stain, hand-wrought iron hardware; below, a massive early Spanish Renaissance hand-carved chest with iron lock plate and key.



From the shops of the Allied Arts Guild come reproductions of a drop-leaf, gate-leg table, from Ronda; in solid walnut, hand-carved; and a peasant hand-carved chair, in red and gilt, from Mallorca; originals in the Guild collection.



OLD SPAIN RENEWED IN HANDICRAFT



VIEW OF
KANAYA
By Hiroshige

THE ART OF THE WOOD-BLOCK PRINT

By EVERETT CARROLL MAXWELL

IN THE present era we have reached a level where quantity is the mark of efficiency. Mass production is the order of the day, and all forms of human endeavor seem to turn upon a time-saving, labor-saving axis. We must produce vast numbers in a mad rotation of ever increasing speed. As our psychological and social aspects suffer under the stress of our economic foibles, so it is that our art expression reflects with mirror-like accuracy the restless spirit of the age.

The growth of any art is essentially slow, depending as it must upon evolution rather than upon revolution. Its ultimate success rests largely upon tranquil thinking, concentrated energy and a background of uninterrupted culture. This requires time—slow, undisturbed centuries of time. Herein lies the secret of the exquisite refinement of Oriental art, perhaps the highest expression of the taste of a people the world has ever known.

Turn back the pages of the past, and allow your speeding minds to dwell for a moment upon one of the most ancient forms of artistic expression—the delightful craft of wood-block printing.

Beginning in China during the T'ang Dynasty, the art of the wood-block print reached its low ebb of decline in Japan with the close of the Eighteenth Century. Thanks to our modern book publishers, the white-line wood engraving, as we know it today, has enjoyed a complete post-war renaissance.

Why it ceased to be a favored

medium is easily understood. The process is difficult, painstaking, and necessarily slow; time is a chief factor, and hence it was foredoomed. At present, however, artists of no less than twenty-five different nations are producing worth-while wood-cuts.

France, England and Germany, in particular, have each given us distinctive examples of this form of graphic art, and

YOSHIWARA BEAUTY
By Kiyonaga

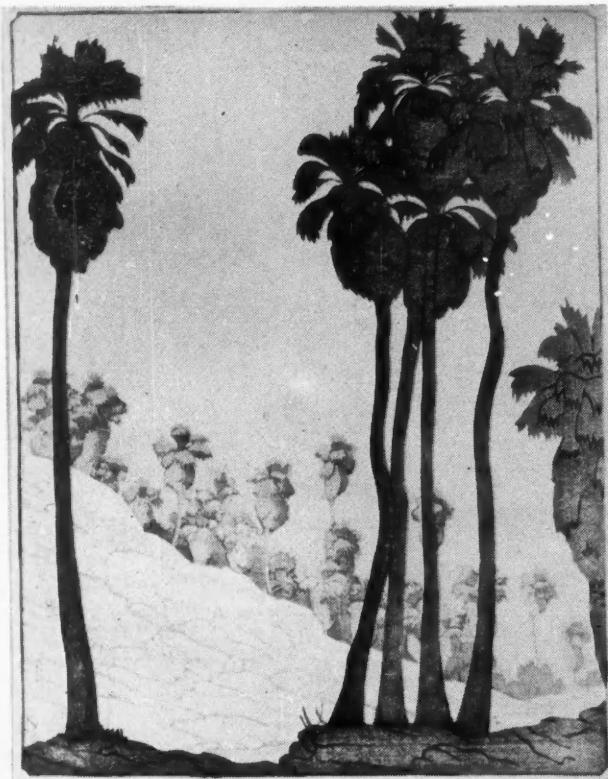


their prints have found lasting favor with connoisseurs. But were I choosing the art of any one nation whose artists have given thought to wood-block printing, I would certainly study to comprehend the truly great creations of the masters of old Japan, whose originality and dexterity in this art is nothing short of marvelous.

The history of the Japanese color print is unusually interesting. In the beginning, the prints were openly ignored by the aristocrats, but they were valued by the common people for whom they were made.

The story goes that Claude Monet, father of the Impressionist movement in France, found scattered on the floor of a Rotterdam warehouse scraps of paper which had been used to pack bales of merchandise just arrived from Japan. Attracted by the color, he picked up a number, and they passed through the studios of Paris like wildfire. Through this find, a new school came into being. The old landscape school of frozen scenery, that depended on location or historical event for its subjects, was replaced by the new Impressionist movement.

The acknowledgement is made by the French that the Japanese landscape prints led the way by suggestion, example and treatment. It is presumed that Monet's find included examples of Hiroshige's art of rain, wind, dawn, waves, birds and flowers, all infused with the glamour of the spectacular. Japanese prints are no longer used as wrapping paper, and the prices are rapidly mounting.



To the Chinese belongs the credit for discovering and developing the process of polychrome prints. These early pictorial color prints are dated 1625, but the practice of color printing in China can be traced as far back as the closing days of the T'ang Dynasty. It is strange that in Japan, Matahei, founder of the Ukiyo-ye school of painting, should not have seen the possibility of the medium. Stranger still that his follower, Moronobu, when he began in 1670 to utilize the woodcut, should have contented himself with a key-block, coloring each print by hand, instead of importing a craft already full-grown. It seems, indeed, as though the Japanese were entirely unaware of the existence of color printing, and had to re-invent the process for themselves. It was 1743 before Shigenaga added to the key-block two colors, rose and green. And another twenty years passed before the polychrome print as we know it, with its unlimited number of blocks, was introduced.

The fine art of wood-block printing never became popular in China, and only a few scattered examples remain. Japan developed and popularized the craft, elevating it to one of the fine arts, and endowing it with a national spirit. To the master artists of Japan's "golden period" the world must give the credit that is justly due.

In the Japanese block-print we find the consummation of all the charms of similar efforts in other countries. The earliest examples we know are printed in black and white, with religious texts for subjects. These prints are bold in outline, vigorous in design, and notably graceful in composition.

The early Seventeenth century witnessed the introduction of picture books which did much to popularize this art among the Japanese. Playbills and theatrical favorites were much in vogue with the early print-makers. The first book illustrations to be colored were made about the middle of the Eighteenth Century. Then it was that Surimono became the fashion. These were a kind of signed proof which the artists presented to their friends at the New Year season. Okyo was the first artist to overturn conventional law and copy nature. His work inspired many followers.

The list of good print-makers in Japan is a long one. Certain artists became famous for their illustrations of fairy tales and novels,

TWO IMPRESSIONS OF CALIFORNIA

The upper one, of Palm Canyon in southern California, is by Harold E. Trefry, a young wood-block artist who resides at Eagle Rock. He studied under Frank Morley Fletcher, who is regarded as the father of the English revival of the Japanese method of block cutting and printing. Mr. Fletcher is now living in Los Angeles, where he conducts an "art clinic" for the purpose of helping other block printers in the solution of their problems. Now and then a bit of California scenery furnishes him inspiration for a print such as that of the Salinas River Valley, reproduced below.

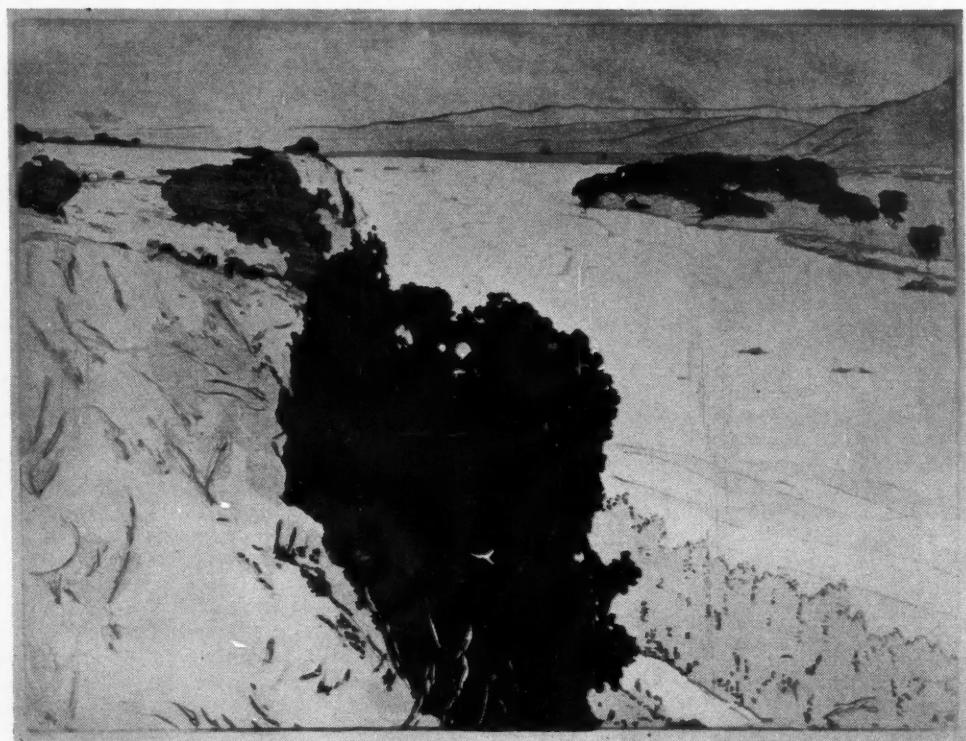
others for their decorative designs for theatrical posters, pictures of fair women, national heroes or local scenery. Okasai was valued for bird drawings, and Hiroshige for his landscape renderings. The great figure artists were Horunobu, Utamaro, Sukenobu, Kiyonaga, Toyoharu, Okamura, Masanobu and Koirusai.

Contrary to the popular opinion of his own countrymen, Hokusai was one of the greatest of Japanese artists. His most prized work is his "One Hundred Views of Fuji", a set of which may be seen at the Boston Public Library. Hokusai died at the age of ninety, exclaiming with his last breath, "If heaven had granted me five years more, I might have become a great artist!" He sleeps under the cherry and pine trees of Yedo, and on his grave is chiseled an epitaph which reads: "This is the tomb of the old man mad about painting."

To the eyes of laymen unfamiliar with the delicate and elusive art of the old masters of Japan, these prints no doubt suggest the primitive. But when a true appreciation has been reached, one is bound to be impressed by their perfection of taste and refinement, attained only after long centuries of culture. Their value in teaching color harmony, balance, composition and simplicity of design is very great. We know how much Whistler and his craft have been influenced by these ancient artists.

Japanese prints, by intention, leave much to the imagination. A secret of their greatness is that absolute elimination of all non-essentials which makes for strength in any art. These old masters dared to disregard the deluding arts of perspective and of light and shade, leaving only form and color, and

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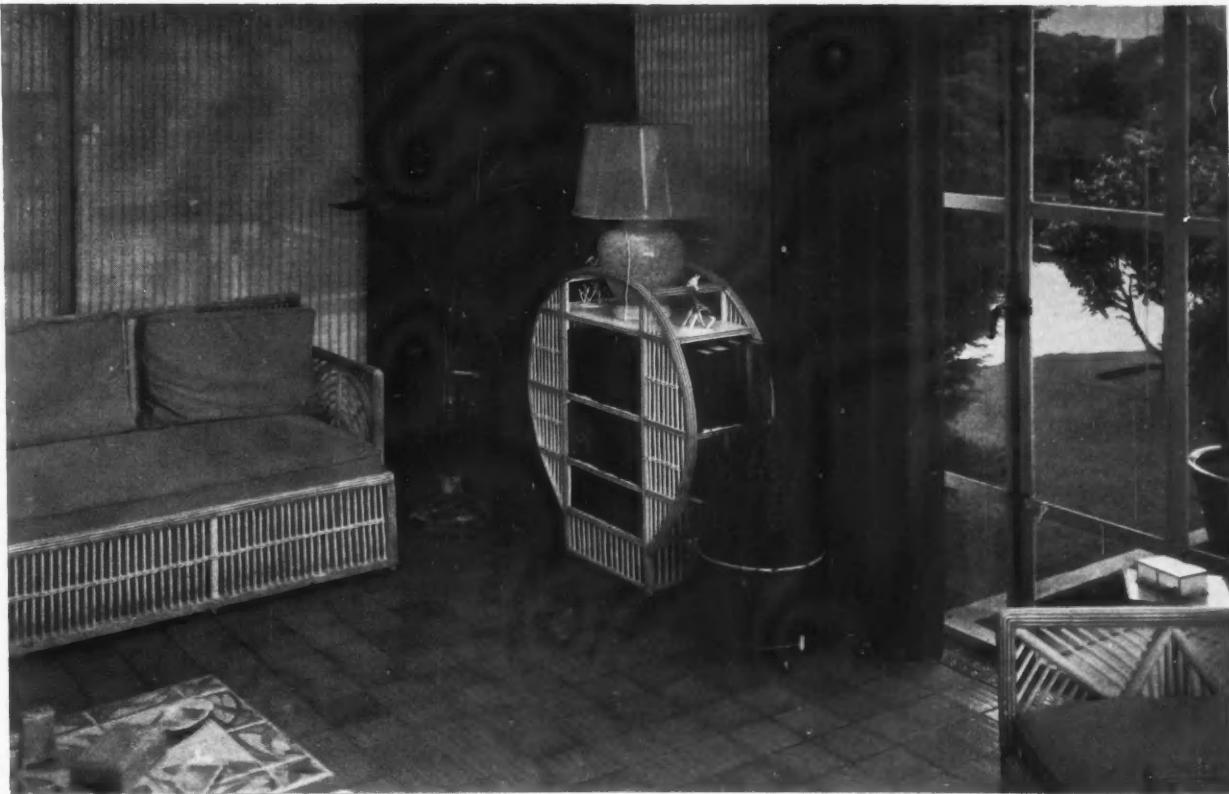




White reed furniture, cushions of fawn-colored suede cloth; draperies of marine blue linen; floor of blue-bordered fawn tiles (expressly made, from a Samoan tapa design); lamps of cloudy white glass with white Plastocel shades—unite to make a cool and charming retreat, Oriental in feeling. The Moon-gate book-cases vary slightly from the general Polynesian character.

The Garden Room in the San Francisco apartment of Mrs. D. Armstrong Taylor has been deftly designed by S. & G. Gump Company to transport its users to the South Sea Islands. . . Built of glass and light steel; it secures a maximum of sunshine, tempered by white reed shades . . . one wall is completely banked with plants of a tropical nature . . .

The room gives to a private garden,
overlooks the great bay.



THE OLD EAST COMES TO THE NEW WEST



Above is the wall fresco by Ray Boynton in the patio of the California School of Fine Arts, San Francisco; a composition of lovely balance, color, meaning. Right, a recent fresco in the Faculty Club of the University of California at Berkeley, vigorous and comprehensive.



Above, a memorial panel, an overmantel in the Associated Charities building in San Francisco. Below, the lovely four-fold screen described in the text.





"Orpheus" or
"Memory Recalling
the Dead" fresco
in the Mills College
Music Hall.

MURAL ART AS SEEN BY RAY BOYNTON

An Appreciation of One of the Most Original Talents in the West

By GODFREY DE BERNIERE

THE work of Ray Boynton has attracted marked attention in the West, especially in San Francisco where Mr. Boynton lives and teaches. He is an instructor at the California School of Fine Arts, and at the University of California—across the bay. At the former school, he has taught classes in mural painting and fresco since 1920. He studied at the Chicago Academy of Fine Arts, with William P. Henderson and John W. Norton.

His style is distinguished for its touch of poetic conception in the technical arrangement of large, flat, simple masses of form and color, silhouetted and juxtaposed against one another in a most telling manner. It is in this way that he attains his strong dramatic pictorial effects, some of which would suggest sets for the theater, as in the mural decorations for the music room at Mills College.

Here are examples of Mr. Boynton's finest, most original work. After ascending the main stairway, one's breath is fairly taken away by the burst of color that greets one on every side, from the starlit ceiling with its dazzling static, conventional, blue

and white design, to the symbolic, abstract panels around the tops of the walls. These are about twenty feet long, eight feet high. They make a handsome pictorial border, rich in color and design, depicting various mythological and allegorical subjects relative to music; such as the panel of Orpheus playing on his lyre, recalling the figure of Eurydice (memory) from the nether regions.

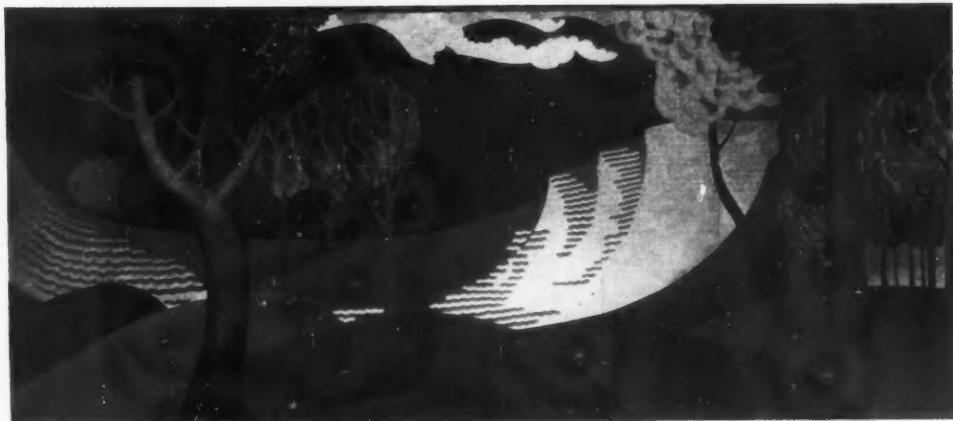
In composition, in coloring, this panel is thoroughly satisfying. Eurydice is painted in a warm, orange ochre, the dog Cerberus, a dark brown, the hills deep russet and blue, with low-lying white clouds over distant blue-green lakes. The body of Orpheus is of ruddy, russet brown, a graceful, manly figure in a well-drawn pose; the handling of the simplicity of the back is fine. This figure is sculpturesque, and yet flat enough to preserve the mural quality of the wall. (The same may be said of all the other figures that go to make up the frieze.) But the main purpose of this series of pictures, on both side walls of the room, is to lead the eye up to the splendid organ screen, behind the stage. It depicts a stunning,

decorative landscape featuring a fabulously drawn green tree against an unbelievably blue lake. Above is a dazzling gold sky, with dark accents. This motif of gold, green and blue Mr. Boynton uses in other paintings, but nowhere on so grand a scale. Its color chord is at once splendid, barbaric and even Russian in feeling and conception.

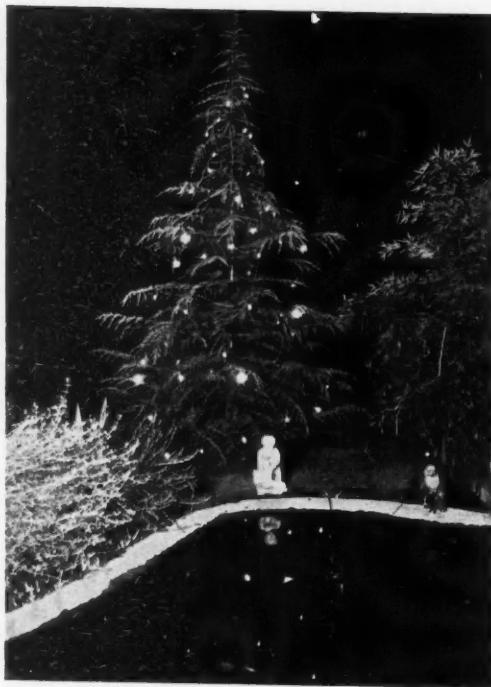
On either side of the stage are figures of angels, one garbed in red, triumphantly blowing a trumpet, one in green playing the plaintive viol. Above them are bars of the Magnificat—Gregorian Chant—the notes and black bars of music making decorative spots on the wall.

One of the most charming examples of pure design by Mr. Boynton is a screen,

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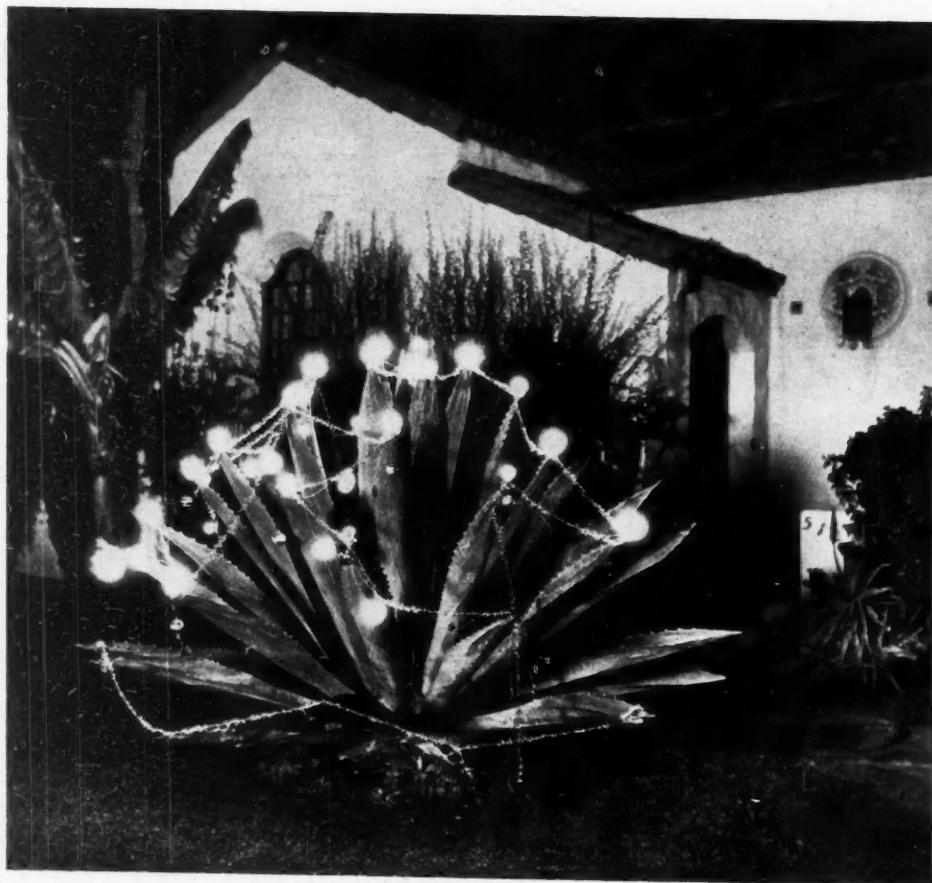
At the left is the large organ screen in the Mills College Music Hall; "The Golden River" in which the artist has used local scenery to demonstrate principles of realism. Above is one of the "Gregorian Chant" panels, a staccato-like touch in the scheme of decoration.



The Outdoor Christmas Tree movement, started by Clarence F. Pratt, has captured California, has spread to other states. And from lighting trees has grown a broader interest, so that Christmas Illumination now includes a multitude of effects, many very lovely, some bizarre. Originality and ingenuity are brought into play.



No one could confuse the Oregon Holly Tree with the Agave of southern California. Here is a lighted pool from Hanford, and a Beverly Hills window grille which frames a tiny indoor Christmas tree.



CHRISTMAS LIGHTING IN NOVEL WAYS



POTTED PLANTS FOR THE HOLIDAYS

By JERE B. JOHNSON

Gorgeous California petunias in glazed pots of many colors decorate the delightful formal gardens surrounding the home of Mr. and Mrs. Archibald B. Young on San Rafael Avenue overlooking Pasadena's great natural park and playground. At the left is a group of flower pots made by the Catalina Potteries.

COLORED, beauty, fragrance. What is more inviting than a glimpse through a wrought iron grille into a small enclosure—cool tiles—the sound of running water—an awning stretched to keep out the brilliance of the California sun and all around a mass of green—splotches of color—a profusion of potted plants!

A potted plant may be a humble geranium in a yellow bowl placed in a window where it can get the sun. I recall my great delight when as a child I carried off to my room an onion that had started to sprout—onions!

This past season the cacti and succulents have gained great popularity for themselves and their quaint colorful containers. One florist's window boasts an entire array of blue elephants, each artistically packed with a beautiful specimen of cactus. Modern interiors in Germany and Austria, refreshing in their lack of ornamentation, often contain series of glass shelves to display the bizarre forms of rare cacti. Do you know that every cactus blooms at sometime or other and can you imagine the beauty of an ethereal, delicate flower on a prickly, thorny stalk?

One pot will lead to a row of pots. Bleak, uninteresting walls have been glorified by a few brilliant pots with flowering vines trailing over their edges. Flowering plants in colorful pots carry on the Spanish tradition. A small tiled pool with statice, lilies, petunias, jasmine, begonias—your favorite flowers in pots will make the smallest patio a place of charm and beauty and rest. Whereas the greater the space, the greater the opportunity for not only beautiful flowers but beautiful shrubs and even dwarfed trees. The lovely garden on the second floor of the Women's Athletic Club at Los Angeles is a veritable "potted" garden. It adds to the spacious dignity and peaceful repose of the club. A beach cottage can have flowering shrubs and earthy

trees by using huge tubs; a small apartment's entrance hall is cool and inviting with a few plants growing in tubs—and should the apartment have a balcony, wonders can be accomplished with the old fashioned window box and again a few pots and flowering vines.

Moreover the pots themselves can be more than just color. From the crudest Mexican clay jar, through the brilliant glazes, back to the soft colors and exquisite designs of the jars from Italy and Spain, the array of vases and ollas is un-

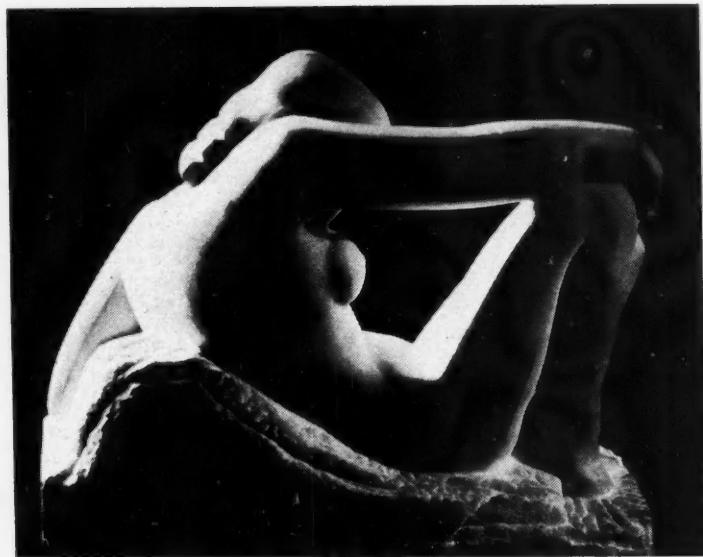
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Photograph by Margaret Craig

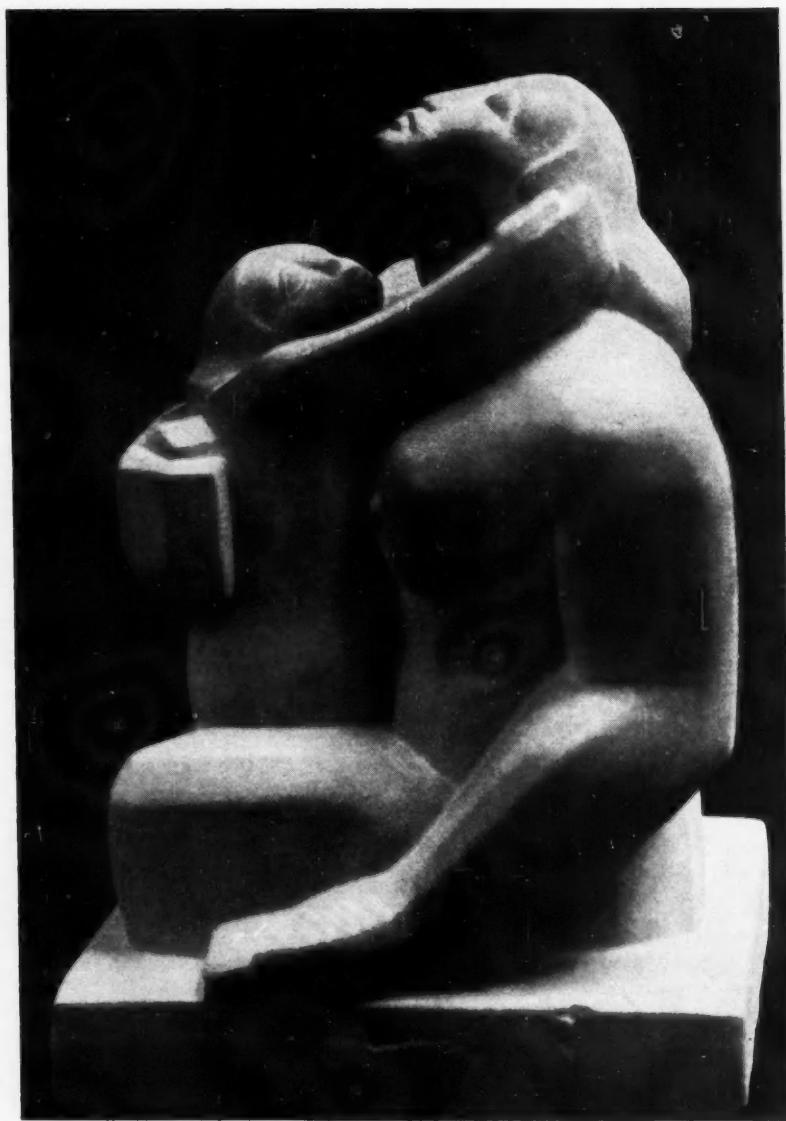




Above: "Pan", a fountain in the Palace of the Legion of Honor, and "Opus 5", expressing the lyric balance of repose; below: an heroic bronze bust of Gunnar Johansen, Danish pianist, and "Indian Mother and Child", carved direct in limestone.

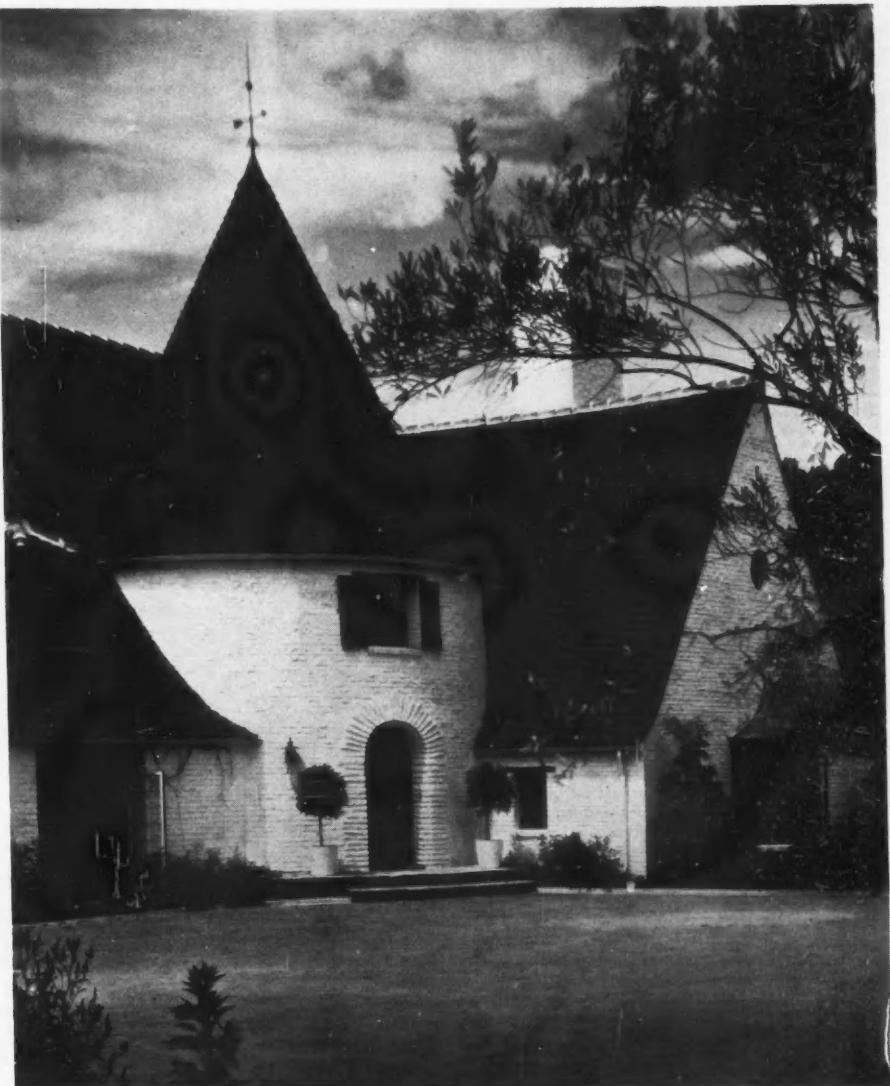


Warren Cheney is a young sculptor who has returned to his native California to develop his artistic creed and his personal style. A course in architecture at the State University was followed by study in the Ecole des Beaux Arts and throughout Europe. He is now Instructor in Sculpture at Mills College and the California School of Arts and Crafts, Oakland, devoting half his time to sculptural work of definite character and beauty.



BEAUTY FREED FROM SHACKLES OF STONE

For Mr. and Mrs. William Goetz, in the beautiful district of Bel-Air at Los Angeles, Wallace Neff, A. I. A., has conjured into being a home which has the picturesque, romantic quality of the quaint Normandy manor. Of whitewashed brick and dark shingle tile, its steep gables and roofs, its towers and chimneys and bays fit into the sheltering trees and hills like pictures in a book of fairy tales. A. E. Hanson was the landscape architect.



Photographs by Padilla



The interior is friendly, homelike, with hooded fireplaces, wooden ceilings, bijou furnishings.

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PLACES and PERSONALITIES

EDGAR CHEESEWRIGHT of Pasadena not only has a gorgeous studio in which to display the beautiful antiques he has collected, as well as the rare things produced in his own workshops, but he knows many interesting bits of history surrounding his pieces. It is so much more entertaining to own furniture that has really lived. It has always been the custom in England for the deeds to various lands to include sundry mention of both families involved in the transaction. This was so truly the case at one time that a deed became a sort of family history, was an outline of the social life of the period. In the Cheeswright family there is a conveyance of this kind which proves that great wealth is purely relative, since an ancestor was bequeathed a large fortune which, in our present-day currency, was the equivalent of several hundred dollars. But it was almost inexhaustible wealth when a cow could be bought for sixty-two cents, a sheep for fourpence and two chickens for threepence.

THERE is always much speculation as to what field a former President of the United States will enter after leaving the White House. The lives of the wives of these executives are less exploited. However, just now, the plans of Mrs. Woodrow Wilson command attention. The tea hostesses to Mrs. Wilson during her short stay in San Francisco must have yearned to ask her plans, yet the conversation reverted pleasantly to her visit to the Orient and her fellow passengers on the *Asama Maru*. While Mrs. Wilson has lived quietly in her home on S Street in Washington, she has never lost touch with her friends, and may easily become a glamorous figure in the social life of the Democratic regime. A pleasant courtesy marked her arrival in San Francisco as Mayor Rossi greeted her with orchids. This is not only her invariable corsage, but is a flower intimately connected with the life of the Mayor. He grows them not only for his own pleasure, but as an asset to the florist business he has so surely built.

VARIED sports will mark the winter weeks in California. The rains bring snows to the Sierra, and at Lake Tahoe, Yosemite and Lake Arrowhead winter sports programs are open. There is much talk of skis and skates, toboggans and bob-sleds. Even sleighs may be found, and a dog-team adds excitement. The other extreme marks the entertainments of the desert. At Palm Springs, swimming parties and open air picnics fill the days, while at Del Monte the coming polo tournaments seem more vital than politics or finance.

JUST now, when it is so vital to know how to operate a business — any business — without money, it begins to dawn upon the usual traveler who thinks he could run any hotel better than the owner is conducting it, that maybe training has something to do with the matter. At the Normandie Hotel in Los Angeles the manager, E. J. Caldwell, is using taste, ingenuity and experience instead of money and is accomplishing wonders in the matter of renewing furnishings. He is also re-establishing an almost lost sense of hospitality. The lounge offers a roaring fire on cold evenings, and the Sunday morning group breakfasts grow in popularity.

INTERESTING men and picturesque women are to be met at the studio teas of the F. Tolles Chamberlins, in Pasadena, but they are few and far between as compared with the figures evoked from the past by the skill of Mrs. Chamberlin through her interest in genealogy and heraldry. A sculptor of note, delighting in small pieces, in the round as well as in relief, Katherine Beecher Stetson Chamberlin has for a hobby the production of pedigree charts. The multiple coats of arms not only add color, but each intriguing heraldic design serves to make a picture of the whole arrangement.

IT MUST be the air. Berkeley, of that round-the-bay district, produces artists as well as academic students. Now it is that Eleanor Eastin of the Berkeley High School has won second place in the International Junior Red Cross Poster contest, announced from Paris at the final competition. First place was accorded a French artist and the third went to a Bulgarian.

THE COAST BOULEVARD abounds in places and people of interest. To leave the drive-in markets is to come into the land of the roadside vendor. Young people under gay umbrellas or thatches of palm offer fruit, luscious grapes and fresh dates, to tempt an anchorite — these being scarce, the usual traveler falls. The dates are insidious in their appeal. The new trappings and wrappings are so suggestive of gifts. And gifts are in the offing. Christmas comes apace. A keen notion designates the fruit "Desert Gold", the term holding much of the romance of California, and gold is truly that of which gifts are made.

THE desert season is now in full sway. Not only weekend visitors from Los Angeles and Beverly Hills but visitors from the East on winter vacations are being rejuvenated by the desert sun and the wholesome hospitality of Palm Springs hotels.



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THE ART OF THE WOOD-BLOCK PRINT

(Continued from Page 18)

the suggestion of motion. They rendered form and color without aiming at relief. The Japanese print ornaments and suggests, rather than depicts, and it is never developed too far in any one part to injure the spirit of the whole.

In the making of old Japanese prints, several artists were required, one to make the drawing, another to do the cutting, and a third the printing. Personally, I have always recognized a fourth artist in the final result of a print, and that one is the sun, by virtue of its mission in blending, softening and setting the colors. Today, a single artist performs all of these functions, save those of the sun. But the several processes remain as they have been for centuries.

Cherry wood is usually demanded for the original block, as it is fine grained and very hard. The blocks are planed and polished on both sides, as both sides are used. First the outline of the design is drawn on very thin paper, so thin that the lines will show through plainly on the back. The paper is then pasted face downward on the block so that, when printed, the work will not be reversed.

The artist now cuts away the wood, leaving various lines and areas standing in relief. Only one kind of knife is used. It has a narrow, short blade, about an inch long, cut obliquely across the end. The oblique edge is the cutting edge. The block is oiled after the outlines are cut and, when dry, a number of impressions are made on very thin paper. These are colored as desired, each impression with a separate color, and they are then pasted on blocks as before. A different block is cut for every color used.

The printing is a most important factor in print-making. The degree of artistic skill with which it is done affects the print in many ways. The paper is dampened, and the pigments used are water colors. The block is carefully painted before each impression. After all the impressions desired have been made from the first block, the second block is used, and so on. Some prints receive as many as thirty impressions. Only two or three thousand prints may be made from one set of blocks. When a block wears out, a new one must be cut.

The decadence of the old Japanese school, and its final death blow, were the direct results of the entrance of occidental influence into the flowery kingdom. It goes without saying that fine prints of this period are extremely difficult to procure and, when found, command a high price.

The late Joseph Pennell, in "Pen Drawings", says: "The Japanese prints are the most decorative, the most true studies, with the finest and most expressive lines. I can learn more of art decoration and of nature's beauty from them than from a whole season of picture shows. The Japanese are a hundred years ahead of us."

Only one hundred years? I wonder!



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ARE PAINTINGS NECESSARY?

(Continued from Page 14)

ings. Photographs give certain information recorded accurately and sharply at a given instant, but paintings give us the essence, the spirit of far-away lands. I don't suppose I shall ever visit India, but from Colin Campbell Cooper's canvases I can get a vision and an understanding of that country through the eyes of the artist. Phil Dike's new water colors bring me the spirit of old Mexico. I took a trip to Alaska this summer, by proxy. Conrad Buff actually did the travelling, but brought its beauty back to me. I sail with Breton Fishermen or down the sun-drenched Adriatic with Edgar Alwyn Payne, I climb the Alps, the Rockies and our own Sierra all in the same day with the same artist. From these and others I acquire an understanding and



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knowledge of distant places that I could never glean from books, and which I probably could never gain even from travel. With children in the home, it is vitally important to have good and true paintings. We learn so much from them, and so easily, that their educational importance is truly great.

The utilitarian value of paintings I have already touched upon. As decorations, pure and simple, they are invaluable and economical. Any person who says that decoration is not necessary runs counter to the expressed opinion of mankind since the inception of history.

Probably this is a most opportune time to point out the investment value of paintings. For everyone knows that a painting wisely bought is more truly an investment than any other form of luxury you may name, and to people nowadays this is an important consideration. Let me give you only one instance, which is certainly typical of many thousands of cases. A friend of mine made considerable money during the boom period which ended in the fall of 1929. Like many another he was confronted with the problem of what to do with his money and, like many others, he diversified his investments between stocks and bonds, real estate and personal property. His stocks and bonds are today worth little more than ten per cent of what they cost him. His real estate is still intact, but that's about all you can say for it. He can't even give it away, let alone sell it, and since a bank failure has taken his cash, he can't even pay his taxes. The only thing that retains its original value is his collection of paintings. Some of these have actually increased in value, and if paintings were a good investment a few years ago, they are surely a remarkable investment today.

Added to all the above reasons why paintings are necessary, there is yet another reason—one more intangible, but none the less real, and, after all, the main reason why people always have and always will buy paintings. To me, paintings are necessary, most of all, simply because I like them. I admit their cultural and decorative uses; I appreciate their value from an investment standpoint. But I could imagine paintings without any of these factors, and still remain an ardent collector. Paintings fascinate me and, though I have seen them by the thousand, I am always anxious to see more. Their ownership thrills and satisfies me. I gloat over each new acquisition. When spaces on my walls are filled, do I stop buying paintings? Not at all. I store them away in racks, in cases, in closets, in storerooms, and just because I now have more than enough paintings for all legitimate uses, is no reason at all why I should not have twice as many!

Call it a disease if you will, but it is a disease that gives me more pleasure and contentment than anything else I can think of, and I confess freely that, if this be sickness, I would rather be sick than well. Yes, paintings are necessary to everyone, and to me in particular.

THE RETURN OF THE CRAFTS

(Continued from Page 15)

for their etchings, watercolors and lithographs. At present they are buying imported papers at premium prices.

There are many benefits, other than artistic and commercial, which will come with the large advent of the crafts. They will effect the decentralization from the big cities and spread more evenly the laboring man throughout the country.

In France, where the small unit has been supreme for generations, may be seen the benefits of widely distributed manufacturing especially in times of depression. It has been their salvation in a time when every other country has emphasized the large unit and quantity production.

And certainly that spirit of discontent—hard to define but obviously present—which has swept over our splendid United States in the past two years, would be largely removed if more of us had our homes and businesses in the same immediate neighborhood, and worked as our own bosses at some interesting and beloved craft.

WITH THE SAN FRANCISCO WOMEN ARTISTS

THE members of the San Francisco Society of Women Artists presented during the month of November their seventh annual exhibition of paintings, watercolors, sculpture, drawings, etchings and works in the various decorative media and the crafts. The exhibits occupied three galleries at the Palace of the Legion of Honor.

These annual exhibitions of the San Francisco Society of Women Artists have grown from a small and amateurish beginning into one of the important events of the San Francisco art season. In reviewing them from year to year, it is interesting to note the gradual elimination of the purely feminine character of the work shown. This year, especially, there was apparent a spirited and impersonal quality which contributed much to the impressiveness of the show.

The Society's prize of \$100 was awarded to Dorothy Wagner Puccinelli for her massive drawing, "Study for Fresco". A group of three watercolors by Jane Berlandina received an honorable mention.

In addition to the work of members of the Society, a small group of invited paintings by prominent women artists of southern California were included in the exhibition. A special award for this group went to Alexandra Bradshaw, of Fresno, for her painting, "San Joaquin, April".

The exhibition may be summarized with the statement that, as a whole, it seems to register the definite expression of an ideal, evidencing increased vitality and a higher sense of organization throughout.

A. D. B.

MURAL ART AS SEEN BY RAY BOYNTON

(Continued from Page 21)

done in tempera, somewhat reminiscent of old Persian manuscripts in its delicate and sensitive drawing of the graceful legs and full, curved throats and the expressively modeled pointed heads of two rhythmically drawn deer. The bodies of the deer are silhouetted in a dark, purplish mass against the bronze-gold cliff, under a tree thick with vivid, archaic leaves. Behind the cliff one sees the deep, dark, resonant blue of the sea.

Silver, crescent-curved lines of surf make a startling white note of happy contrast; above, white clouds brood over two diminutive, magical, lost islands. The general effect of the screen is in blue and gold; it is in four five-foot panels, and the color contrasts and masses are so vivid that it requires some twenty or thirty feet distance to see it to advantage.

Mr. Boynton has done a fine fresco at the California School of Fine Arts. A nude youth bathes in a stream of inspiration (or artistic creation) being poured from a jar by a Muse of the Plastic Arts. She sits under the green, broad-leaved Tree of Knowledge, in whose branches are hovering blue and white doves of peace. The color masses are rather faded, though the color was burnt into the brick and mortar foundation; the fresco, being on the outer wall of the patio, is exposed to the salty air, and it has lost its pristine brilliance.

There is also another fresco treated in the same symbolic manner, depicting nude babies on a dark green background, an overmantel at the Associated Charities building. Both of these frescoes, by their rather archaic drawing, their perhaps purposely crude treatment, may be said to belong to the school made so conspicuous by Diego Rivera. One can appreciate their strength and rhythm, but one misses Mr. Boynton's fine academic draftsmanship and lighter lyrical feeling, as in the Mills College murals.

A still more recent fresco, extremely interesting in the Faculty Club at Berkeley, is strikingly bold and well balanced. The essential features in its composition are two vital, youthful figures, the soaring Campanile, the University Seal, the atmosphere of the Campus.

(Continued on Page 32)



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POTTED PLANTS FOR THE HOLIDAYS

(Continued from Page 23)

ending, and the size and variety as well as color and design will intrigue and lead you on ever to more and more pots.

If you do not have a garden, start one with a flowering plant in a beautiful jar and you will soon discover the advantages of having your favorite plants in movable and removable pots and you will discover also the delight of repotting and propagating your plants and adding to your collection. And this being just before the holidays, surprise your friends this year with a truly lovely plant in a truly lovely pot on Christmas morning.

GARDEN CALENDAR

By A. D. HOUGHTON, M.A., M.D., PH.D., F.R.H.S.

*The holly round the Christmas hearth.
Again at Christmas did we weave*

—Tennyson

THE waning months of the year are months for cleaning, spading and paniting. During this period clean away all unsightly, dead inflorescences, tear out bedraggled annuals and repair edgings; repaint woodwork; collect all brush, dead foliage and weeds into a neat pile, and cover lightly with earth, wetting the pile down so as to form a compost heap for future potting soil.

If your soil is heavily infested with deleterious insects, try Vaporite. Vaporite is almost miraculous in its effect upon insect pests that live in the upper soil, and is apparently non-injurious to plants. It should be dug into the soil about six inches deep.

This is a good time to get after the sow bug. For many years gardeners have held that the sow bug was harmless; in consequence of which the sow bug has been allowed to multiply until their distribution has become world wide. The common door-yard sow bug (*Porcellio laevis*) has recently been reinforced by two other species, *P. spinicornis* and *P. sp.* These crustaceans are not insects but are related to crabs and lobsters and have become a serious pest, attacking seedlings and young plants.

The writer lost thousands of seedlings of rare South American Cacti, before discovering the cause. The control of this crustacean is simple. Slices of raw potato or carrot, rolled in Paris green placed about the haunts of these pests will kill them all; or if you do not like to handle the poisonous Paris green, large slices of raw potato may be placed around during the afternoon, and in the morning one will find the sow bugs underneath the potato, when they may be gathered up and killed.

With the joyous holiday season approaching the subject of the permanent living Christmas tree comes to mind. Call up your nurseryman or Chamber of Commerce and get advice as to the most suitable tree for your location. Cut Christmas trees may still be used by flat dwellers and those having no garden. But the California theory of Christmas is extroversion of your Christmas joy. That means, "Let your light so shine before men, that they shall see your good works and glorify your Father which is in heaven."

This also reminds you, that while "only God can make a tree", any boob can cut one down for a dollar.

The native California Holly or Toyon berry (*Heteromeles arbutifolia*) which is such a beautiful adjunct to our Christmas ceremonies, is in danger of extinction from ruthless and thoughtless tearing off of its branches in its native ahbitat.

May I suggest to farmers that the Toyon berry makes a good low wind-break, and will produce a paying crop of branches, properly cut, at the Christmas season; it also adds beauty as a hedge on private estates. It is easily raised from seed. In January, the bunch that was used as Christmas decoration, may have its seeds removed and planted in flats. The flats kept warm and moist will soon be filled with little plants which later may be grown on and planted out.

One of the most difficult requests that this writer receives is for information regarding trees and shrubs for such localities and climates as Palm Springs. The first thought that occurs to me is that Palm Springs is no place for a Fernery, and that a mesophytic (plants with ordinary watery leaves) vegetation, not only, cannot be expected to do well, but is entirely out of keeping with the spirit and atmosphere of the place. Plant pltny of the Giant Cactus, whose popular name is Sajuaro, and whose scientific name is *Carnegia gigantea*.

Other good subjects for such regions are *Lemaireocereus thurberi*, *Lophocereus schottii*, *Trichocereus terscheckii*, and *Cephalocereus trollii*; the desert Willow, which is not a willo at all, but belongs to the Bigonia family (*Chilopsis saligna*). *Yucca regalia* with its prune-like fruits, should be a good subject here, as should the true Oriental Plane of Turkestan.

The writer has become so interested in the horticultural possibilities of the desert regions that he has put it upon his agenda to look into the native trees of similar areas in Australia, Northern Africa and the Pacific side of South America, and present the findings to our readers at a later date.

The planting list for this month follows: *Alyssum Acroclinium*, *Caleudula*, *Candytuft*, *Chrysanthemums*, *Cosmos*, *Clarkia*, *Godezia*, *Exchscholtzia*, *Larkspur*, *Lupins*, *Mignonette*, *Nemophila*, *Poppies*, *Sweet Peas*, *Pansies*, *Stocks*, *Dutch Bulbs*, *Lilies*, also *Wild Flower mixtures*, may be planted in the open ground.

Propagate in the greenhouse all kinds of bedding plants and Succulents, in gentle bottom heat sow the seeds of *Cyclamen*, *Phlox*, *Penstemon*, *Fuschia*, *Verbena*, *Heliotrope*, *Viloa*.

Roses, Azaleas and Camellias, should be splice-grafted and kept in a close case, 75°-80°.

"God rest ye, merry gentlemen,
Let nothing you dismay!"

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Libraries in a number of other cities have held book gift campaigns and citizens have responded generously with gifts of books from their home libraries or with funds for the purchase of needed titles.

The Los Angeles Public Library is holding Book-Giving Week during January 23 to 28.

Any good book is acceptable, but the greatest need is for non-fiction, biography, travel, history, recent books on science, economics and social study and books on psychology, philosophy and religion. New fiction or standard fiction and magazines of the informational type may also be used to good advantage in supplying the demand for recreational reading.

Gifts may be taken to the Central Library, 530 South Hope Street, to any Branch Library or collected at club or organization headquarters where the Library truck will call for them when notified.

Book-Giving Week—January 23-28

+ INDEX TO ADVERTISEMENTS +

ANTIQUES

Condit, John W..... 4
Scotch Village..... 4

ART GALLERIES

Biltmore Salon..... Directory Section
Egan Gallery..... Directory Section
Gump, S. & G., Company..... Directory Section
Hatfield Galleries, Dalzell..... Directory Section
Ilsey Galleries..... Directory Section
Stendahl Art Gallery..... Directory Section

ARTISTS SUPPLIES

American Crayon Co..... Directory Section
Crocker Company, H. S..... Directory Section
Flax and Gilbert, Inc..... Directory Section
Gilman Mfg. Co..... Directory Section
Hollywood Artercrafts..... Directory Section
McManus & Morgan..... Directory Section
Royars Framing Shop..... Directory Section
Schwabacher-Frey Company..... Directory Section
Stationers Corporation..... Directory Section

BUILDING MATERIAL

Lighting Fixtures and Accessories
Kerns, Correa..... 29
Materials and Equipment
Clark & Son, N..... 7
Gladding, McBean & Company..... 2nd Cover
Ruppel, Fritz..... [*]

EXHIBITS

Bldg. Material and Machinery Exhibit..... [*]
HOTELS

Desert Inn, The..... 27
El Mirador Hotel..... 28

Fairmont Hotel..... 28
Hilton Hotel..... 26
Hollywood Plaza Hotel..... 26
Hotel Barbara..... 27
Hotel del Tahquitz..... 32
La Valencia Hotel..... 26
Mark Hopkins Hotel..... 28
Oasis Hotel, The..... 27
Santa Maria Inn..... 26
Savoy Hotel..... 26
Smoke Tree Ranch..... 27

HOUSE FURNISHINGS

Draperys, Fabrics and Linens

Allied Arts Guild of California..... 8
Walter & Company, D. N. & E..... 30

Fireplaces and Accessories

Colonial Shops..... 4
Raczka, J..... [*]

Furniture, Furnishings and Decorations

Allied Arts Guild of California..... 8
Extremes..... [*]
Bryant, Marjorie Campbell..... 4
Cheesewright Studios, Inc..... [*]
Condit, John W..... 4
Grande Maison de Blanc..... [*]
Gump's..... [*]
Hewson Handcraft Studio..... 2
Hunt, George..... [*]
Laird, Marshall..... 32
Sagar, George Co..... [*]
Scotch Village..... 4

Wall Coverings

Stockwell Company, C. W..... [*]

METAL CRAFTS

Glick, Hayrold Russ..... [*]

MISCELLANEOUS

American Artists Professional League..... Directory Section
American Commercial Artist..... Directory Section
Pacific Coast Gas Association..... 3rd Cover
Pacific Coast Electrical Bureau..... 10
The Flower Pot..... 2
The Kitchen..... 2
Union Appraisal Company..... Directory Section

NURSERIES

California Nursery Co..... 30

PHOTOGRAPHERS

Connell, Will..... 4
Hiller's Studio..... [*]

SCHOOLS

Academy of Painting and Design..... Directory Section
Art Center School..... [*]
Berland Studio Atelier..... Directory Section
California School of Arts and Crafts..... Directory Section
California School of Fine Arts..... Directory Section
Chouinard School of Art..... Directory Section
Fashion Art School..... Directory Section
Hollywood Art Center School..... Directory Section
Otis Art Institute..... Directory Section
Pacific Military Academy..... 2
Santa Barbara School of the Arts..... Directory Section

TRAVEL AND TRANSPORTATION

Santa Fe R. R. Company..... [*]
[*] Will appear in next issue.

MURAL ART AS SEEN BY RAY BOYNTON

(Continued from Page 29)

All these works give instance of Mr. Boynton's genuine poetic conception and successful rhythmic composition. One might say that he is a poet who paints.

Other murals are to be found in the Bohemian Club; in the Canon Kip Memorial Chapel, San Francisco; in the residence of Charles Erskine Scott Wood, poet, at Los Altos; and paintings in the collections at the California Palace of the Legion of Honor, the Mills College Art Gallery, the De Young Memorial Museum, the Emanuel Walter collection.

Describing the frescoes of the Mills College Music Hall, Gottardo Piazzoni says "the whole scheme of the frescoes is a glowing and living thing conceived and successfully achieved by one who is deeply and sincerely an artist. It is the flower of the imagination based on a life of observation, study and devotion. Here stands a genuine work and an art of real beauty." A splendid tribute from one artist to another!

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DIRECTORY OF CALIFORNIA ARTISTS, CRAFTSMEN, DESIGNERS AND ART TEACHERS

THE following pages contain what we believe is the first published directory of artists, craftsmen, designers and art teachers resident in California. Its compilation has extended over a period of several years and has involved an amount of labor which, to put it very briefly, is more than one might suppose. We hope that the directory may prove correspondingly useful to the artists and all those who are interested, actively or otherwise, in the art life of California.

That such a directory has been urgently needed is the consensus of opinion of those who have any first-hand knowledge of the art situation in California. Each of the various art organizations throughout the state has maintained lists of its own members and, in some cases, lists of the artists in its immediate vicinity. These lists have proven invaluable in the preparation of the directory, and we wish to record here our appreciation of the willing co-operation of the museums and galleries, schools, clubs and associations which have made their lists available to us.

In California there are a number of distinct centers of art activity—the San Francisco bay region, Santa Cruz, Carmel, Santa Barbara, Los Angeles, Pasadena, Laguna Beach and San Diego, to name the principal ones in their order down the Coast from north to south. In years gone by, each of these centers has tended to revolve about its own axis, without much awareness of what was going on in the art life of the other communities in the state. Recently, the evils of this situation have grown more and more apparent. In some localities it has produced what might be called an "ingrowing" state of mind. It has produced some good art, too. But, largely because of their comparative isolation from the rest of the country, as well as from one another, the artists of California have found themselves at a disadvantage in a number of ways, not the least of which has been in the matter of winning for their work the recognition which it deserves, both in California and elsewhere.

To remedy this condition so far as possible, art groups in one part of California are now more frequently issuing invitations to members of groups in other parts of the state to exhibit with them. Museums—and to their credit be it said that they have taken the lead in the matter—are more

To the Artists!

By way of a toast to the artists, for whom this Directory is primarily intended, we quote here a paragraph from a letter by Mr. C. Powell Minningerode, director of the Corcoran Gallery of Art, Washington, D. C., which he addressed recently to **THE AMERICAN MAGAZINE OF ART**, and which was published in the September issue of that magazine. Mr. Minningerode says:

"In my view, a solemn obligation rests upon us to bear constantly in mind the fact that, were it not for the works produced by the artists, there would be no art museums, no art societies, no art magazines, no art dealers, no art directors, no art critics, no art curators. This, to my mind, is an outstanding fact, based upon a foundation of solid rock, and one which should not be ignored or overlooked."

frequently inviting artists from distant points to exhibit their works. All this is producing a more healthy atmosphere, and is a hopeful sign in these days when the whole world seems to be floundering for lack of intelligent cooperation. For centuries the world has looked to its artists for vision, inspiration and leadership. Today the challenge to them is more clearly defined than ever. It is our belief that they will accept it and lead the way as they have in the past.

But what has all this to do with our Directory of California Artists, Craftsmen, Designers and Teachers of Art? Simply this: That the existence of such a directory will enable the artists, in this part of the world at least, to co-operate with one another more readily. Those interested in the arts will know where they may be found, and all art undertakings that require concerted action may be more easily accomplished.

A few words as to the mechanics of this directory.

After much careful consideration, it was decided to list alphabetically from A to Z all of the names in the directory, without any geographical or other classifications or

distinctions. At some future date it may be possible to publish a more highly organized directory, but at the present time it appears that the arrangement which we have adopted is the one most feasible.

In italics after the name of each person listed, we have indicated the medium or media in which that person works. For the sake of brevity, it has been necessary to make these designations as general and as inclusive as possible. It is a matter of regret, in many instances, that we have not been able to give more explicit indications of the precise nature of the work done by an individual. To do this would have enlarged the directory beyond the bounds of space at our disposal. For a similar reason, it was found inexpedient to attempt to indicate the art organizations of which any person might be a member, or to list the prizes and other honors which he may have won at various times.

Anyone who has ever attempted the task of organizing and classifying the designations of all the scores of media in which artists and craftsmen work, merging into one another as they do, will appreciate the difficulties encountered here.

In general, we have used the term "painting" to include painting in both oils and watercolors. Where an artist works only, or principally in watercolors, we have used that designation alone.

Aside from painting, problems are presented by the classifications within each of the other main groups—the graphic arts, the plastic arts, and the crafts. We have solved these to the best of our ability, and in accordance with the limitations imposed by the necessity of condensing the information as much as possible.

All possible care has been taken in the matter of checking names and addresses for accuracy. Changes of address are frequent in the art world, and the best we can do is to present the addresses as we have them at a given time. In the future we shall keep a permanent card file of artists, craftsmen, designers and art teachers in California, noting changes as they come to our attention.

To maintain the accuracy of this file, we invite the co-operation of all those who are interested.

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WRIGHT, John R., *Commercial*
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1757 N. Las Palmas Ave., Hollywood

YOUNG-HUNTER, Mary, *Painting, Gesso*
Carmel

YOUNGLOVE, Ruth Ann, *Watercolors*
616 Hilgard Ave., Westwood Village, L. A.

YOUNGSTROM, Eleanor M., *Leathercraft, Teacher*
4425 S. Figueroa St., Los Angeles

Z

ZACHARIE, George, *Commercial*
500 Sansome St., San Francisco

ZAKHEIM, Bernard, *Painting*
851 Bryant St., San Francisco

ZERAN, William, *Painting*
5315 Packard St., Los Angeles

ZIEGLER, Nellie Evelyn, *Painting*
1086 Prospect Blvd., Pasadena

ZILLIG, Fritz, *Painting*
1219 Maryland Ave., Los Angeles

ZIMMERER, Frank, *Painting, Crafts*
29 Olvera St., Los Angeles

ZIMMERMAN, Beatrice, *Teacher*
1241 W. Santa Barbara St., Los Angeles

ZIMMERMAN, Carl, *Painting*
1023 N. Rose Ave., Pasadena

ZIMMERMAN, Frederick A., *Painting, Sculpture*
1180 Alton St., Pasadena

ZOELLEN, Ray, *Sculpture*
767 North Point St., San Francisco



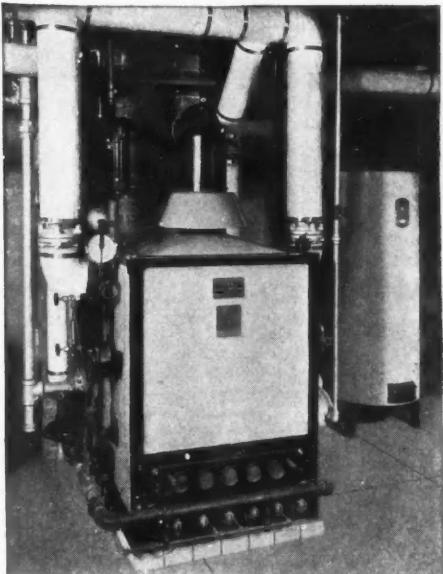
"BISHOP ROCK"

Etching by Arthur Millier

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Upper photograph: Warmth is supplied by an automatic gas-fired vapor system; hot water, by the modern gas-fired heater, at right in picture.



This charming residence, in Corvallis, Oregon, was designed by Sheldon Brumbaugh, who received his architectural training at the Fontainebleau School of Fine Arts, in France, and at the University of Oregon and Oregon State College.



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